SYMBOLISM IN COLERIDGE'S MINOR POETRY

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SYMBOLISM IN COLERIDGE'S MINOR POETRY

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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Denton, Texas

August, 1968
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## Religious Symbols Pertaining to Miscellaneous Objects or Ideas

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CHAPTER I

INTRODUCTION

Symbols in poetry are frequently somewhat ambiguous. Often no one, excluding possibly the author of the selection in question, can accurately interpret any given set of literary symbols. However, one can sometimes predict intended meanings and/or suggest plausible meanings. The task of the reader, therefore, lies in designing a method by which the symbols involved can be interpreted. The reader may encounter certain basic problems, among which are the tendencies toward over-interpretation and under-interpretation. As René Wellek and Austin Warren point out:

There is a kind of mind which speaks of "mere symbolism," either reducing religion and poetry to sensuous images ritualistically arranged or evacuating the presented "signs" or "images" on behalf of the transcendental realities, moral or philosophical, which lie beyond them. Another kind of mind thinks of symbolism as something calculated and willed, a deliberate mental translation of concepts into illustrative, pedagogic, sensuous terms.¹

A third difficulty which the reader must avoid is the tendency to formulate a pattern into which everything will fit. The reader must identify the symbols first; then he must attempt to explicate those symbols in a manner

approximating, as closely as possible, the probable intention of the author. Furthermore, the reader must realize that

The act of reading, which calls upon mind, memory, and emotion, is as personal as the act of writing, and no readers will find precisely the same things in a work of literature. But this cannot mean that a poem or a story is an elaborate ink-blot, signifying only what it evokes in a reader's consciousness. A work of literature is a person-to-person communication. 

Sometimes, meanings cannot be assigned to symbols, for they are organic units of consciousness with a life of their own; the reader must recognize this and differentiate between a symbol and an allegory, which can be given meaning. As Coleridge asserts,

It is among the miseries of the present age that it recognizes no medium between literal and metaphorical. Faith is either to be buried in the dead letter, or its name and honors usurped by a counterfeit product of the mechanical understanding, which in the blindness of self-complacency confounds symbols with allegories. Now an allegory is but a translation of abstract notions into a picture language, which is itself nothing but an abstraction from objects of the senses; the principle being more worthless even than its phantom proxy, both alike unsubstantial, and the former shapeless to boot. On the other hand a symbol . . . is characterized by a translucence of the special in the individual, or of the

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general in the special, or of the universal in the general; above all by the transluence of the eternal through and in the temporal. It always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative.  

Three basic tools are available for the reader to use in approximating the intention of the author: biographical information, authoritative critical appraisals, and the writings of the author concerned. Knowing the author's environmental background may assist in recognizing parallelisms between events in the life of the author and passages in his work. By studying the notes, letters, speeches, and any other recorded messages, the reader may establish tendencies which explain the author's use of symbols. Criticism of the author's work provides a third aid. The reader can learn much from such critical interpretations; even if he does not agree with the views expressed by others, he still benefits by knowing what others have said. Ultimately, the reader must analyze carefully and examine judiciously everything he finds.

For organizational purposes, it is wise to assume that there are two general categories of symbolism, private and traditional. Distinction should be made between the private

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2 Wellick and Warren, p. 189.
symbolism of the poet in question and the widely known symbolism of past poets. As Edmund Wilson maintains,

> Each poet has his unique personality; each of his moments has its special tone, its special combinations of elements. And it is the poet's task to find, to invent, the special language which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols: what is so special, so fleeting and so vague cannot be conveyed by direct statement or description, but only by a succession of words, of images, which will serve to suggest it to the reader.⁶

It is the reader's task to distinguish these private systems from the conventional systems of the past.

Symbols themselves are most conveniently handled when divided into working categories. For the purpose of this paper, the following arbitrary classifications will be observed: physical symbols, non-physical symbols, and religious symbols. These have been chosen because most of the recognized Coleridgean symbols appear to fall into one of these categories. Furthermore, the classifying is done according to the nature of the symbol rather than by the type, because a more nearly uniform system of discussion can be developed.

Arbitrary decisions must sometimes be made when placing a symbol in one of these three categories, but a reasoned system is followed. If a symbol pertains to a tangible object, it is classified as a physical symbol. If a symbol

refers to something intangible, it is grouped with the non-
physical symbols. The religious symbols are drawn from the
first two groups; they may be physical or non-physical in
nature, but they are classified as religious because they
refer to some recognized religious idea and are best explained
when considered with their religious connotations. In certain
instances, overlapping of these groups will be unavoidable;
at such times, when it is deemed necessary, additional infor-
mation will be given to explain why a cited symbol is identi-
fied with one group and not with another.

The poems around which this paper develops are arbitrar-
ily labeled as the minor poems of Samuel Taylor Coleridge.
By minor is meant all the poems in the Oxford Standard Authors
Khan," "Christabel," and "Dejection: An Ode." These last
four poems are considered to be major poems because of the
voluminous critical works written about them and because of
the frequency with which they appear in anthologies.

Samuel Taylor Coleridge, throughout his poetic career,
devised innumerable symbols to convey his expressions. His
physical symbols are of primary importance, as they out-
umber the other two categories combined. Subsequently, they
will be discussed first.
CHAPTER II

PHYSICAL SYMBOLS

Samuel Taylor Coleridge employed numerous physical symbols in all of his poetry, the minor poems being no exception. Although the sheer number of these symbols is very large, by viewing them through the clusters in which they fall, the reader can understand individual symbols and their inter-relationships. These physical symbols fall typically into six classifications: those dealing with the celestial bodies, with plant life, with animal life, with people, with nature, and with physical objects which do not readily fall within the preceding groupings.

Again, the classes are arbitrarily drawn, but they are selected because they illustrate the prevalent symbolic style of the poet. As Marshall Suther states, if an image occurs "... throughout a poetic opus, and always with apparently similar force, this fact can serve as a key to interpretation, and is likely to indicate a central preoccupation of the poet."1 Certainly Coleridge exemplifies this precept.

Physical Symbols Relating to the Celestial Bodies

Within this classification are symbols related to the clouds, the sun, the moon, and the stars. Certain lesser symbols also occur, but they are few in number. If a symbol is discussed in isolation from the poem in which it occurs, there results some degree of falsification. All symbols should therefore be related directly to their source; only in this manner can their full significance be felt.

Occurring most frequently are references to clouds. Of course here, as in most other instances, Coleridge employs a system that has both private and public connotations. Typically, Coleridge uses the clouds to suggest the mood of the author: happiness, sadness, or the nebulous realm between these two extremes. However, just as the shapes and colors of the clouds are changeable, so too are the meanings conveyed. When the mood of the poem is happy, the clouds are pleasant, happy sights; when the mood of the poem is

\[\text{Ibid., p. III.}\]

\[\text{The private connotations are those ideas developing in the mind of one author; the public connotations, however, are those ideas which have developed through the works of several authors and over a period of many years. For example, the name Aphrodite as a symbol for love did not originate with Coleridge. Therefore, it is a public symbol, derived from centuries of thought. If Coleridge uses the term to denote an idea not inherent in the name itself, it then becomes a private symbol whose explication comes from the mind of that one author.}\]
sadness or despair, the clouds are gloomy, unwelcome sights. 4

In "The Eolian Harp," the clouds, described as "late rich with light," 5 represent fond, serene remembrances. Yet in "Lines: to a Beautiful Spring in the Village," the "passing clouds" 6 convey transient sadness or gloom. And in "An Effusion at Evening," the rich clouds bathed in light by the mistress of love 7 denote peacefulness and the beginnings of love. In "The Destiny of Nations" 8 and in "Religious Musings" 9 the clouds are described as the veils of God. The clouds who journey uncontrolled 10 in "France: an Ode" suggest unfettered freedom of movement. The clouds whose very shapes suggest England become the symbols for England in "Lines Written in the Album at Elbingerode, in the Hartz Forest." 11 They are the veils covering reality in "Ode to the Departing Year," 12 and in "Lewti, or the Circassian Love-Chaunt," the pale blue, moon-seeking clouds 13 convey a

4 The clouds are generally accompanied with one or more descriptive adjectives which emphasize the mood of the poem.

5 Ernest Hartley Coleridge, editor, The Poems of Samuel Taylor Coleridge (London, 1961), I. 6, p. 100. All of Samuel Taylor Coleridge's poetry referred to will be taken from this source. Hereafter, this volume will be cited as Poems.

6 Ibid., I. 28, p. 59.
7 Ibid., I. 3, p. 49.
8 Ibid., I. 17, p. 132.
9 Ibid., I. 398, p. 124.
10 Ibid., I. 1, p. 243.
11 Ibid., I. 27, p. 316.
12 Ibid., I. 11, p. 151.
13 Ibid., I. 15, p. 254.
multiplicity of meanings: hopes, desires, love, peacefulness, and harmony. The cloud at sunset in "Fragment 19" depicts the soul of man; the filmy clouds of "The Picture" illustrate the apparition of love. And while the black clouds of "The Three Graves" signify trouble or discord, the spring clouds in the poem "On a Lady Weeping" denote the restoration of happiness.

The clouds may suggest any number of abstractions, but perhaps the best example of the intangible occurs in "First Advent of Love." Here, the "fleecy cloudlet" presupposes spirituality. As George Ridenour suggests,

The delicacy of the images of star and cloudlet and gentle wind (the poem develops in threes), along with the sensitivity of the gentle mind constitute, roughly, the spiritual pole to which the sweating reaper supplies the physical.

The next symbol of importance in frequency of occurrence is the sun. Although it too carries several meanings, there is one primary idea: the sun suggests normality, constancy, and life-giving powers. These ideas seem inherent in the symbol itself, for the sun as an object observed daily might well be looked upon as the constant ideal. Also, since life

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14 Ibid., 1. 12, p. 503.  
15 Ibid., 1. 130, p. 373.  
16 Ibid., 1. 303, p. 278.  
17 Ibid., 1. 12, p. 18.  
18 Ibid., 1. 2, p. 443.  
and activity bustle during the daylight hours when the sun's brilliance illumines the earth, one might easily come to view the sun as a life-giving power. The logical combination of these two ideas produces the concept of normality and the connected human emotions. The constant, everyday sun awakens life and beams down on normal activities. And as man experiences emotions during the time that he is awake, the emotions may become analogous to the sun and its powers.

As with the clouds, the various stages and aspects of the sun result in the several connotations that the one symbol conveys. For example, in "Lines: to a Beautiful Spring in the Village," the morning sun, which signals a new day, depicts hope or the revitalization of hope. Understandably then, the setting sun, which murders day and brings forth night, may be seen as the destroyer of hopes and desires. In "Fire, Famine, and Slaughter," the setting sun performs this action.

Even the primary meaning of constancy can undergo slight differentiations in meaning from one poem to the next. Theoretically, the constant sun might denote common everyday occurrences, the expected, the trusting and the trusted. However, the very constancy may denote another idea. As Author suggests, the lack of change may go so far as to breed

20 Coleridge, Poems, I. 25, p. 59.
21 Ibid., I. 48, p. 238.
contempt and stifle reality:

The matter-of-fact sun in "Absence" is constant, and so, in a sense, breeds contempt; or rather, the light it sheds on the world, being constant, involves no indication of special privilege.\textsuperscript{22}

The sun does, in fact, carry several meanings throughout the minor poems. In "Recantation," the bright sun depicts normalcy.\textsuperscript{23} The unrisen sun described in "Alice du Clos" suggests a potentiality for life and for activity. And the setting sun of "happiness"\textsuperscript{25} and of "Fire, Famine, and Slaughter"\textsuperscript{26} depicts two opposing ideas. In the first poem, the setting sun--because of the presence of the tempering moon--suggests hopes and desires, but in the second poem, it suggests the fading of purity and/or the death of hopes and desires.

Other meanings, found perhaps only in the private world of Coleridge, are equally important as those cited previously. Furthermore, the connotations of these private symbols provide an insight into the mind of the poet. In this classification, one finds the sun denoting several uncommon entities. In "Sonnets to Eminent Characters," the summer sun refers to the personal brilliance of Mr. Erskine.\textsuperscript{27} The "Bursting

\textsuperscript{22}Suther, p. 71.
\textsuperscript{23}Coleridge, Poems, l. 6, p. 229.
\textsuperscript{24}Ibid., l. 1, p. 489.
\textsuperscript{25}Ibid., l. 83, p. 32.
\textsuperscript{26}Ibid., l. 48, p. 238.
\textsuperscript{27}Ibid., l. 13, p. 50; name given in subtitle, p. 79.
sun" of "Religious Musings" suggests celestial guidance;\(^{28}\) the "eternal Sun" of "The Destiny of Nations" conveys the idea of man's inner being;\(^{29}\) the aspiring sun of "Fragment 53" signifies the person of Napoleon;\(^{30}\) and the rising sun of "France: An Ode" becomes a symbol for unfettered freedom of life.\(^{31}\) Similarly, the sun which disperses dreams acts as the restorer of reality in "The Mad Monk."\(^{32}\)

Third in frequency of references, but perhaps first in importance among the celestial symbols, is the moon, a very ambivalent symbol. In fact, the moonlit world of Coleridge may be the most ubiquitous of all his symbols.\(^{33}\) From beauty to hope to love to incompleteness to melancholy, the symbolic moon travels. Basically though, it is associated with the emotions connected with hope.

In "Absence" the renovating rays of the moon are associated with joy,\(^{34}\) a term which was to become a synonym for poetic experience in the mind of Coleridge.\(^{35}\) And in a step approaching the poetic experience, the moon-world may some

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\(^{28}\) Ibid., 1. 98, p. 113.  
\(^{29}\) Ibid., 1. 26, p. 132.  
\(^{30}\) Ibid., 1. 1, p. 507.  
\(^{31}\) Ibid., 1. 17, p. 244.  
\(^{32}\) Ibid., 1. 42, p. 347.  
\(^{33}\) Suther, p. 71.  
\(^{34}\) Although, as Suther maintains, the term joy may have become a symbol to Coleridge, for poetic experience, it is doubtful that joy carries this idea in "Absence." Rather, it seems natural that in this early poem, joy is merely a term for pleasurable sensations.  
\(^{35}\) Suther, p. 72.
to suggest happiness. Suther cautions that

... the moon-world is symbolic not of happiness in the sense of peace and mirth, but of the realm of Imagination, of intimate, melancholy-fruitful contact with something beyond and closely dear, the realm of Vision, of magic.36

Subsequently, even though the moon suggests peacefulness in "Constancy to an Ideal Object,"37 constancy as shown by the definite orb in "Fragment 6,"33 perfection and completion portrayed through the quiet moon of "Frost at Midnight,"39 love and beauty in "Lewti, or the Circassian Love-Chaunt,"40 and hope by means of the radiant moon of "Sonnet to the Autumnal Moon,"41 its full interpretation always comes back to the imagination.

Such is also the case when the moon suggests gloomy, melancholy thoughts. In "The Tears of a Grateful People," the moon whose gleams appear sad "through the cloudy veil" represents man's melancholy.42 In "The Foster Mother's Tale" the moon gazed upon by the love-stricken maid suggests love-lornness.43 And the changeful moon of "A Sunset" depicts the inconsistencies in life.44

36Ibid.
37Coleridge, Poems, 1. 20, p. 456.
38Ibid., 1. 1, p. 494.
39Ibid., 1. 74, p. 242.
40Ibid., 1. 5, p. 253.
41Ibid., 1. 12, p. 5.
42Ibid., 1. 13, p. 435.
43Ibid., 11. 13-14, pp. 192-193.
44Ibid., 1. 4, p. 394.
The ambivalence of the moon symbol does not always confine itself to two or more poems; it may represent at least two meanings within the same poem. For example, it operates as a symbol for both sadness and joy in "Religious Musings," and in "The Gentle Look," a similar development occurs.

As with the other symbols, the full environment in which the moon is cast is important to an accurate interpretation of the symbol. The crescent moon in "A Day-Dream" is incomplete; hence, whatever the moon signifies may also be incomplete. In this instance, the crescent moon suggests incomplete harmony. Similarly, the evening moon, the midnight moon, the cloud-kissed moon, and other descriptive phrases may alter the obvious meaning.

The stars as symbols for Coleridge approach spiritual significance. In "Coeli Dharrant," they are the faces of heaven; in "Religious Musings," they are the handiwork of God; and in "To the Author of Poems," they are the agents

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46 Ibid., I. 8, p. 48; I. 6, p. 47.
47 Suther, p. 71.
48 Coleridge, Poems, I. 14, p. 385.
49 "Happiness," Ibid., I. 85, p. 32.
50 "Fragment C," Ibid., I. 1, p. 494.
51 "The Nightingale," Ibid., I. 76, p. 266.
52 Ibid., I. 1, p. 486.
who beautify heaven as do the verses of poets. Even when the stars represent protection, friendship, or the radiance of beauty and love, they suggest ideas of spirituality.

A better example of their spirituality may rest with the "Day-Star" of "To an Unfortunate Woman at the Theatre" and "Lines Suggested by the Last Words of Berengarius." In the first poem, the star denotes hope for a new love and a new happiness; in the second poem, it suggests the birth of a new day—hence, of new hopes. The futurity of these meanings illustrates the spiritual significance of the stars.

Lesser symbols encompassing the heavenly bodies occur in the images of earth, comets, Verus, constellations, and the Lampsads Seven. In "The Devil's Thoughts," the earth is cognate with the devil's farm from which he extracts his victims. The comets mentioned in "The Rose" reveal the fleeting quality of life. Venus, alluded to in "The Rose," personifies love. The constellations mentioned in "Coeli

54 Ibid., l. 36, p. 164.
55 "Alice du Clos," ibid., l. 29, p. 479.
56 "An Effusion at Evening," ibid., l. 50, p. 50.
57 "First Advent of Love," ibid., l. 2, p. 443.
58 Ibid., l. 31, p. 172.
59 Ibid., l. 30, p. 461.
60 Ibid., l. 3, p. 319.
61 Ibid., l. 17, p. 8.
62 Ibid., l. 23, p. 46.
Ennarant" are the alphabet of the sky by which God writes His messages; and the Lampads Seven of "Ode to the Departing Year" and "Ne Plus Ultra" symbolize the seven spirits of God. The Lampads Seven, symbolically the seven torches which burn before God's throne, are probably the five planets, sun, and moon recognized by ancient man.

The fact that the symbols of this classification are, in one way or another, connected with the spiritual, the emotional, and the heavenly is understandable because the heavenly bodies were the first objects viewed by ancient man, and they early came to be deified. Taking his symbols from antiquity and expanding them, Coleridge created new significance for the heavenly bodies.

Physical Symbols Relating to Flowers, Plants, and Trees

Most prevalent among the plant-life symbols are those dealing directly with flowers. Next in importance are the trees, and finally, other individual plants. It is no great mystery that plant life should be endowed with symbolic

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63 Ibid., I. 6, p. 486.  
64 Ibid., I. 76, p. 164.  
65 Ibid., I. 18, p. 431.  

overtones, for, as is pointed out by Ernst and Johanna Lehner.

Throughout human history flowers, plants and trees became so interwoven with man's daily life that they developed into symbols for his expressions and sentiments, his passions and affections, his beliefs and religions, his fears and superstitions.63

Among the most prevalent flower-symbols in Coleridge's poems are jasmine, myrtles, roses, and the term flower. The three specifically named flowers are primarily symbols for love felt or expressed.

In "The Eolian Harp," jasmine suggests both love and innocence;69 in "Lewti, or the Circassian Love-Chaunt," the jasmine bower denotes the habitat of love and beauty;70 and in "Reflections on Having Left a Place of Retirement," the jasmine flower signifies the completeness of love.71

A similar case may be developed for the Coleridgean myrtles. In "Catullian Hendecasyllables," the myrtles denote love, peacefulness, and beauty;72 in "The Eolian Harp," the broad-leaf myrtle is an emblem of innocence and love.73

69 Coleridge, Poems, 1. 4, p. 100.
70 Ibid., 1. 67, p. 256.
71 Ibid., 1. 66, p. 108.
72 Ibid., 1. 9, p. 307.
73 Ibid., 1. 4, p. 100.
are special symbols: They denote more than the birth-place of love, for they have been revered "... as a tree of the dead or, as an evergreen, a tree symbolic of life-in-death, hence immortality or rebirth." In this particular poem, the myrtle trees may be symbolic of immortality. However, in Greece and Rome the myrtle trees were sacred to Aphrodite and Venus, "... because when they sprang from the foam of the sea-waves they were preceded by the nereids, carrying garlands of myrtle." The myrtles may therefore be symbolic of the rebirth of love.

The roses in Coleridge's poetry have a similar background and development. In "The Rose," this flower is an emblem of love, peace, joy, and beauty--ideas which it apparently retains throughout the rest of the poetry. The tallest rose of "Reflections on Having Left a Place of Retirement" suggests the pinnacle of love, and the withering rose of "The Hour When We Shall Meet Again" symbolizes the fading or passing of love.

The term flower has several connotations; yet each flower still has ideas of beauty, love, joy, and life. The

74 Ibid., I. 40, p. 52.  
75 Jobes, II, p. 1143.  
76 Lehner and Lehner, p. 41.  
77 Coleridge, Poems, I. 3, p. 45.  
78 Ibid., I. 1, p. 106.  
79 Ibid., I. 11, p. 96.
flowers of "Absence" suggest serenity and purity;\textsuperscript{30} those of "To a Primrose" serve as the eternal messenger of spring;\textsuperscript{31} those of "Youth and Age" represent love;\textsuperscript{32} those of "The Faded Flower" typify a life which is doomed to die;\textsuperscript{33} and those of "To Fortune" suggest hope.\textsuperscript{34}

Specified flowers also occur in the minor poems, although with less frequency than the preceding. Nevertheless, these specific flowers are of symbolic importance.

The moss-rose of "The Keepsake" is an emblem for love, the beloved, and for pleasure.\textsuperscript{35} The forget-me-not of the same poem is a symbol for undying love and an unwavering memory.\textsuperscript{36} The lilies of "Imitated from Ossian"\textsuperscript{37} and of "The Snow Drop"\textsuperscript{38} are signs of beauty, love, innocence, and virginity. Similarly, the daisy of "Fragment 1" denotes beauty, life, innocence, and love.\textsuperscript{39} The amaranths of the poem "On Observing a Blossom on the First of February, 1796,"\textsuperscript{90} "Religious Musings,"\textsuperscript{91} and "Work Without Hope"\textsuperscript{92} are emblems of constancy, fidelity, love, and beauty. A more ambivalent

\footnotesize{\textsuperscript{80}Ibid., 1. 11, p. 29. \textsuperscript{81}Ibid., 1. 1, p. 149. \textsuperscript{82}Ibid., 1. 18, p. 440. \textsuperscript{83}Ibid., 1. 2, p. 70. \textsuperscript{84}Ibid., 1. 21, p. 55. \textsuperscript{85}Ibid., 1. 30, p. 346. \textsuperscript{86}Ibid., 1. 13, p. 346. \textsuperscript{87}Ibid., 1. 3, p. 38. \textsuperscript{88}Ibid., 1. 50, p. 358. \textsuperscript{89}Ibid., 1. 2, p. 493. \textsuperscript{90}Ibid., 1. 13, p. 149. \textsuperscript{91}Ibid., 1. 349, p. 122. \textsuperscript{92}Ibid., 1. 9, p. 447.}
blossom is the laurel of "Catullian Hendecasyllables," "A Christmas Carol," and "The Destiny of Nations," in which the flowers seem to be symbols of success and renown. However, another interpretation may be that the laurel symbolizes poetic inspiration and immortal fame. In "A Character," the sunflower becomes a symbol for the food of life and of love. Less pleasant ideas are conveyed through the poppies of "Lines on a Friend Who Died of a Frenzy Induced by Calumnious Reports"; the poppies denote oblivion and death. The camomile of "Love's Apparition and Evanishment" depicts energy in the face of troubled times and the will to struggle to overcome difficulties.

Connected with flowers are two additional symbolic terms: blossoms and buds. Generally, the term blossom denotes the unfolding of life, as in "Happiness," and love or the beloved, as in "Imitated from Ossian." However, the white blossom of the poem "On the Christening of a Friend's Child" indicates innocence and purity. The term bud is typically applied to infancy and youth. Yet in the

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93 Ibid., 1. 2, p. 307.  
94 Ibid., 1. 27, p. 339.  
95 Ibid., 1. 434, p. 146.  
96 Lehner and Lehner, p. 41.  
98 Ibid., 1. 48, p. 77.  
99 Ibid., 1. 12, p. 439.  
100 Ibid., 1. 3, p. 30.  
101 Ibid., 1. 3, p. 38.  
102 Ibid., 1. 16, p. 175.
poem "On Observing a Blossom on the First of February, 1796," the bud represents hope—and since it is soon to die, it further represents the untimely death of hope. Similarly, in "Epitaph on an Infant," the bud symbolizes the infant, a life unfulfilled.

A substantial number of trees are mentioned throughout Coleridge's poetry; many carry symbolic messages. In "The Mad Monk" the chestnut tree symbolizes the monk or the stature of men who suffer injustice at the hands of the world. The mulberry bough of "The Destiny of Nations" depicts wisdom and immortality.

The birch of "The Ballad of the Dark Ladie" symbolizes perfection and fertility. Conversely, the willow of "A Day-Dream" epitomizes a forsaken, uncompleted love, and in "Natrival Experiments 10" the willow represents unfilled desires. In "Lines Composed While Climbing the Lert Ascent of Brockley Coomb, Somersetshire, May 1795," the yew-tree typifies the intensely felt grief and sorrow of Coleridge, who is away from his beloved Sara Fricker. Conversely, the sycamore tree in "Inscription for a Fountain

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103 Ibid., I. 17, p. 149.
104 Ibid., I. 3, p. 68.
105 Ibid., I. 4, p. 347.
106 Ibid., I. 152, p. 137.
107 Ibid., I. 1, p. 293.
108 Ibid., I. 6, p. 385.
109 Ibid., I. 1, p. 514.
110 Ibid., I. 8, p. 94.
on a Heath" suggests beauty, serenity, and harmony in nature.\footnote{111}

In "The Blossoming of the Solitary Date-Tree," the date tree may be an emblem for the author.\footnote{112} If so, it may also be a symbol for life and for its accomplishments. In "Monody on a Tea-Kettle," the vine is a symbol for the potentiality of life,\footnote{113} and the ivy of "To the Author of Poems" is more than a symbol of the author's verses; it is a symbol for eternal friendship.\footnote{114} The pine of "To a Young Friend" denotes fidelity, friendship, and boldness.\footnote{115}

Of special significance is the oak tree, possibly because, as is pointed out by the Lehners, "of all the trees in pre-historic times the oak . . . was the most widely venerated . . . because in the mythological belief of many ancient tribes it was the first tree created and man sprang from it."\footnote{116} Coleridge endows it with the idea of constancy and steadfastness in "The Knight's Tomb,"\footnote{117} "The Raven,"\footnote{118} and "To the Rev. George Coleridge."\footnote{119} The acorn in "The

\footnote{111}Ibid., 1. 1, p. 381.  \footnote{112}Ibid., title, p. 395.  \footnote{113}Ibid., 1. 18, p. 18.  \footnote{114}Ibid., 1. 4, p. 103.  \footnote{115}Ibid., 1. 32, p. 156.  \footnote{116}Lehner and Lehner, p. 42.  \footnote{117}Coleridge, Poems, 1. 5, p. 432.  \footnote{118}Ibid., 1. 1, p. 169.  \footnote{119}Ibid., 1. 32, p. 174.
"Raven" is a symbol for both man's future life and man's potentiality of greatness.\textsuperscript{120}

Mentioned in "The Picture" is the mountain ash, a symbol of mercy and gentleness.\textsuperscript{121} Gentleness carried to the verge of timidity is portrayed through the symbol of the aspen tree in the same poem.\textsuperscript{122}

The hemlock, a common symbol for death, is a very appropriate representative of death and of the unknown in "The Three Graves."\textsuperscript{123} But the grapes, sometimes symbols of peace and abundance,\textsuperscript{124} are images of decaying fertility and decaying ripeness in the same poem.\textsuperscript{125}

The green grass of "Religious Musings" is a symbol of revived hope, one of the central aspects of the poem.\textsuperscript{126} Decayed hope or an absolute feeling of oblivion is conveyed through the hollies of "The Three Graves."\textsuperscript{127} But an oblivion of a different nature is detailed through the lotus leaf of "The Night Scene";\textsuperscript{128} here, the oblivion is peaceful forgetfulness.

\begin{itemize}
\item \textsuperscript{120}Ibid., l. 6, p. 169.
\item \textsuperscript{121}Ibid., l. 71, p. 371.
\item \textsuperscript{122}Ibid., l. 65, p. 371.
\item \textsuperscript{123}Ibid., l. 13, p. 270.
\item \textsuperscript{124}Lehner and Lehner, p. 117.
\item \textsuperscript{125}Coleridge, Poems, l. 220, p. 276.
\item \textsuperscript{126}Ibid., l. 200, p. 116.
\item \textsuperscript{127}Ibid., l. 483, p. 283.
\item \textsuperscript{128}Ibid., l. 53, p. 422.
\end{itemize}
Renewed hope, beauty, and love are the symbolic implications of the leaves in the poem "To Nature."

Carrying these ideas even further is the moss mentioned in the poem "Inscription for a Fountain on a Heath" and in "Lines Written in the Album at Elbingerode, in the Hartz Forest." The mossy rock described in "To a Young Friend" conveys similar ideas. In the first of these three poems, the moss denotes serenity; in the second poem, the serene aspects of nature; and in the third, serenity and stability. Beauty and serenity are also conveyed through the term foliage in "Ode."

Another important symbol to Coleridge is sod, used as a seat. Charles Bouslog has written a very informative article on this subject; he maintains that shortly after 1800, Coleridge "... gradually developed a set of personal symbols which he used thereafter in poetry and prose, sometimes consciously, to symbolize great turnings in his life and great, steady longings." One such symbol is the sod-seat, used by Coleridge predominantly in reference to his love for Sara Hutchinson. Along with Dorothy and William Wordsworth,

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129 Ibid., 1. 4, p. 429.  
130 Ibid., 1. 13, p. 382.  
131 Ibid., 1. 6, p. 315.  
132 Ibid., 1. 24, p. 156.  
133 Ibid., 1. 11, p. 35.  
Coleridge built sod-seats which were used "... as half-way meeting places or as back orchard discussion centers."\textsuperscript{135}

Furthermore, according to Bouslog,

Three particular seats were at one time or another of special import to the poets. These are the "Windy Brow" seat, the orchard seat at Dove Cottage, and the "sod-built seat of Camomile" made for Sara Hutchinson.\textsuperscript{136}

The first of the three sod-seats mentioned above is referred to in "Inscription for a Seat by the Road Side Halfway up a Steep Hill Facing South."\textsuperscript{137} "Ode to Tranquillity"\textsuperscript{138} and "Inscription for a Fountain on a Heath"\textsuperscript{139} refer to the third seat mentioned. Coleridge experienced permanent mental associations with the "seat of Camomile,"\textsuperscript{140} because to him, "... the seat, sod-built and camomile starred, became and remained a symbol of love."\textsuperscript{141} Coleridge habitually used the sod-seats as spiritual symbols for "... his nostalgic feeling of having lost the experience in life of reciprocal love, which he still imagined could have been possible with Sara Hutchinson."\textsuperscript{142}

In another article, Charles Bouslog discusses several other private symbols for Sara Hutchinson; he mentions a

\textsuperscript{135}Ibid. \hspace{1cm} \textsuperscript{136}Ibid., p. 803.
\textsuperscript{137}Coleridge, Poems, 1. 5, p. 349.
\textsuperscript{138}Ibid., 1. 20, p. 361. \hspace{1cm} \textsuperscript{139}Ibid., 1. 14, p. 382.
\textsuperscript{140}Bouslog, "The Symbol of the Sod-Seat," p. 808.
\textsuperscript{141}Ibid., p. 802-809. \hspace{1cm} \textsuperscript{142}Ibid., p. 810.
letter to Matilda Betham in which Coleridge describes a very symbolic emblem in this passage:

Pray would it be possible to draw the following figures for a seal: In the center (as a coat of arms), a rose or myrtle in blossom, on the right hand, a genius (or genie) holding in the right hand, two torches inverted, and one at least recently extinguished; on the other side, a Love with a flaring torch and head averted, the torch in the direction of the head, as one gazing after something going away. In the corner of the left part of the composition a large butterfly flying off; the motto under it, "Che sarà, sarà—what will be, will be."143

Bouslog believes that within this emblem are a number of Coleridge's private symbols for Sara Hutchinson, and that they refer "... to problems of 1806-8 concerning his love for her."144 The Italian phrase is a pun on her name.145 Here, as mentioned earlier, the rose and/or the myrtle are symbols for love, and in the private system of Coleridge's mind, they are perhaps symbols for his particular love for Sara Hutchinson.

In "This Lime-Tree Bower My Prison" Coleridge mentions woods. According to R. A. Dunn, this term, in the context of the poem, is symbolic of the narrator's approach to joy:

The transition from isolated despondency to unitive joy ... is often symbolized as a passing out of some enclosing, obscuring environment—fog, or mist, or dell, or thick

143 Charles Bouslog, "Coleridge and Mithraic Symbolism," Notes and Queries, CXCVIII (February, 1953), pp. 66-67. Hereafter, this article will be cited as "Mithraic Symbolism."
144 Ibid.
145 Ibid.
woods--into a sudden expanse of open country.146

As will be illustrated later in the non-physical symbols, this image is a recurring pattern.

In discussing "The Eolian Harp," William Marshall maintains that the jasmine and myrtle symbolize the entire theme of the poem, that being the interaction of two motifs.147 These are identified as

the passive, the actual, the perceivable or extensional, and the female and . . . the active, the potential, the conceivable or imaginable, and the male. Dramatized by the occasion of the poem . . . , these constitute the theme of the concluding utterance.148

Here then the two flowers symbolize more than love; they represent the now and the possible.

Physical Symbols Relating to the Animal Kingdom

Coleridge assigns precise symbolic significance to certain animals, animals ranging from the lofty birds to the lowly swine. However, birds, collectively and individually, carry the bulk of the symbolism. Coleridge appears to prefer three birds over all others: the dove, the lark, and the nightingale.

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148 Ibid.
The dove has usually been connected with ideas of love, brotherhood, and peace. In the minor poetry of Coleridge, they still embody these concepts. In the poem "To Two Sisters," the doves are the spirit of love. In "The Hour When We Shall Meet Again," they represent hesitant love, and in "Lines Written in the Commonplace Book of Miss Barbour, Daughter of the Minister of the U.S.A. to England," they represent brotherhood and peace. Ultimately, the doves typify the spirit of love in "Love, Hope, and Patience in Education," and the spirit of beauty in "Kisses."

The lark is similarly developed, but with several divergent meanings. Basically, it is an emblem of love and beauty, as exemplified in "The Keepsake," or of hope, as exemplified in "Constancy to an Ideal Object." Yet in "Reflections on Having Left a Place of Retirement," the lark is a symbol of calmness, serenity, and peace. Similarly, the mute lark of "To an Unfortunate Woman at the Theatre" signifies the silence of an unexpressed true love.

Most ambivalent of the major birds is the nightingale. To Coleridge, it denotes beauty, love, and joy; yet, it also

149 Coleridge, Poems, I. 4, p. 411.
150 Ibid., I. 3, p. 96.
151 Ibid., I. 12, p. 483.
152 Ibid., I. 18, p. 482.
153 Ibid., I. 13, p. 47.
154 Ibid., I. 5, p. 345.
155 Ibid., I. 21, p. 456.
156 Ibid., I. 19, p. 106.
157 Ibid., I. 25, p. 172.
carries the ideas of melancholia, of sadness, and of a bad omen. The first two ideas are expressed in "Lewti, or the Circassian Love-Chaunt"\textsuperscript{158} and "To Matilda Betham from a Stranger."\textsuperscript{159} The third concept mentioned is expressed in the poem "To the Nightingale"\textsuperscript{160} and in "The Nightingale."\textsuperscript{161} The nightingale ultimately became, according to Suther, an image of the poetic experience for Coleridge.\textsuperscript{162}

Several other birds carry symbolic import. Among these is the halcyon or kingfisher of "Domestic Peace"\textsuperscript{163} and "To William Wordsworth."\textsuperscript{164} In both instances, the bird suggests security and serenity. The sparrow of "Morienti Superstes"\textsuperscript{165} symbolizes melancholic loneliness and the woes of the world. Conversely, the robin\textsuperscript{166} of "The Picture" suggests beauty and triumph over troubles. The cuckoo of "Lines Composed While Climbing the Left Ascent of Brockley Coomb, Somersetshire, May 1795" depicts constancy,\textsuperscript{167} but the wren mentioned in "To the Author of Poems" suggests change;\textsuperscript{168} the wren is often the bird used to foretell the change in the seasons.\textsuperscript{169}

\begin{itemize}
\item \textsuperscript{158}Ibid., l. 68, p. 256.
\item \textsuperscript{159}Ibid., l. 6, p. 375.
\item \textsuperscript{160}Ibid., title, p. 93.
\item \textsuperscript{161}Ibid., l. 12, p. 264.
\item \textsuperscript{162}Suther, p. 82.
\item \textsuperscript{163}Coleridge, Poems, l. 3, p. 71.
\item \textsuperscript{164}Ibid., l. 90, p. 408.
\item \textsuperscript{165}Ibid., l. 7, p. 62.
\item \textsuperscript{166}Ibid., l. 69, p. 371.
\item \textsuperscript{167}Ibid., l. 4, p. 94.
\item \textsuperscript{168}Ibid., l. 23, p. 103.
\item \textsuperscript{169}Jobes, II, p. 1693.
\end{itemize}
Another melancholic bird is the title-bird of "The Raven," in which the bird is an emblem of foreboding.\textsuperscript{170}

Beauty and love are conveyed through the symbol of the river-swan in "Lewti, or the Circassian Love-Chaunt";\textsuperscript{171} omnipotence and immortality, by the eagle of "Hymn Before Sunrise in the Vale of Chamouni."\textsuperscript{172} Narcotic oblivion is suggested by the thrush of "Constancy to an Ideal Object."\textsuperscript{173} In addition, courage and carnal passions are symbolized by the griffin in "The Ballad of the Dark Ladie";\textsuperscript{174} imagination, by the goose in "A Character";\textsuperscript{175} and beauty and love, by the mountain finch in "The Keepsake."\textsuperscript{176}

Animals other than the birds also carry symbolic messages for Coleridge. For example, the butterfly mentioned in "Psyche" is basically a symbol for the soul,\textsuperscript{177} but it may also be a symbol of one's beloved—in this case, of Sara Hutchinson.\textsuperscript{178} In fact, it might be viewed as symbolizing the ambivalence of love,\textsuperscript{179} an idea suggested by George

\textsuperscript{170}Coleridge, Poems, 1. 7, p. 169.
\textsuperscript{171}Ibid., 1. 57, p. 255.
\textsuperscript{172}Ibid., 1. 65, p. 379.
\textsuperscript{173}Ibid., 1. 21, p. 456.
\textsuperscript{174}Ibid., 1. 12, p. 293.
\textsuperscript{175}Ibid., 1. 64, p. 452.
\textsuperscript{176}Ibid., 1. 6, p. 345.
\textsuperscript{177}Ibid., 1. 1, p. 412.
Whalley, who further suggests that through this ambivalence, the truly beloved may become a symbol for God. 180

In contrast to the butterfly's representation of the soul is the worm, often thought to represent the body. 181

This idea is carried out in "Lines Suggested by the Last Words of Berengarius," in which the worm represents man's body, particularly the groveling state to which man is reduced. 182 However, the glowworm of "A Day-Dream" 183 and of "The Nightingale" 184 suggests a different idea: love, innocence, and purity.

The snake mentioned in "The Night-Scene" is an emblem of absolute destruction. 185 In "Psyche," the reptile becomes a symbol of man's state of affairs. 186 Just as the reptile kills those upon which he feeds, so does man. In addition, man's short life span is emphasized through the symbol of the insects in "Ver Perpetuum." 187 The insects epitomize the concept that man lives but a few seconds in the stretch of time. Another aspect of man's life is suggested in "To a Young Ass." The animal symbolizes man, who is reduced to a state of misery. Similarly, the tethers binding the

180 Ibid.
182 Coleridge, Poems, I, 26, p. 461.
183 Ibid., I, 17, p. 385.
184 Ibid., I, 68, p. 266.
185 Ibid., I, 83, p. 423.
186 Ibid., I, 5, p. 412.
187 Ibid., I, 3, p. 148.
mother are signs of the yokes placed on people, by people. 188

The dragon of "Ne Plus Ultra" is a symbol for the chaos and evil that exist in the world; further, it is a symbol of the unexplained and the inexplicable. 189 In "The Destiny of Nations," another mythical creature appears with symbolic import. This is the leviathan, which is developed as the symbol for transient peace. 190 As an animal which returns each year to be killed anew, 191 it is an appropriate symbol for the peace which Coleridge suggests.

In "The Devil's Thoughts," the stock represents mankind, cultivated by the devil on his farm, the earth. 192 And in the same poem, the pig becomes the emblem of "England's commercial prosperity." 193 Similarly, the swine mentioned in "Music" develop as a symbol for Satan and for chaos, 194 but those of "The Raven" merely suggest greed and gluttony. 195 In all of these examples, the animal represents some vice of man.

Man is portrayed as the hunted hare in "Metrical Experiments ll," 196 as a person of evil in the symbol of the black

188 Ibid., title, p. 74. 189 Ibid., l. 10, p. 431.
190 Ibid., l. 412, p. 145. 191 Jobes, ll, p. 989.
192 Coleridge, Poems, l. 4, p. 319.
193 Ibid., ll. 30-33, p. 322. 194 Ibid., l. 10, p. 28.
195 Ibid., l. 2, p. 169. 196 Ibid., l. 11, p. 515.
sheep in "The Rash Conjurer," and as a crazed beast of burden in "Recantation."

Throughout the animal kingdom Coleridge selects his symbols, and often he endows his animals with human traits, both good and evil. At other times, he endows them with human emotions. Predominantly, his animal symbols are terse versions of mankind.

Physical Symbols Relating to Persons, Real and Imaginary, Past and Present

Coleridge does not rely only on animals and plants to portray his symbolic ideas; he uses human beings as well. He draws his people from the past and from the present, from reality and imagination. A large percentage of the symbols in this classification are mythological characters. Of the persons mentioned, not all are named; sometimes, the people are known only as "brother," "sister," "Old Man," or by descriptive titles.

Of all the people named, the majority pertain to the imaginary, the mythological. And since these are people from antiquity, many of these have dozens of legends surrounding them. Sometimes it is difficult to be sure which aspect Coleridge means to bring to mind when he names one of these people. For example, Dian of "The Garden of Roccacio".

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197 Ibid., l. 15, p. 399. 198 Ibid., l. 49, p. 301. 199 Ibid., l. 106, p. 491.
may represent purity, innocence, and virginity; or she may represent the memory of the past, mythological truths.

In the same poem, Hertha represents nature or mother earth and inherent maternal powers. In "The Nightingale," Philomela becomes a literal symbol of the love of song; according to her mythological fate, who was turned into a nightingale. Another melody-producer is mentioned in "Faith, Hope, and Charity," but this songstress, called a Syren, is an entangler who leads men to their destruction. In the poem, she represents seductive evils which pull men away from their good pursuits to follow her way of life.

Another evil is suggested through Circe in "Translation." Here Coleridge uses an enchantress, who according to mythology surrounded herself with wild animals and with men whom she had turned into swine; that is, she perhaps made them sinful, slothful, and unwise. In "Translation," therefore, she represents the potential danger to truth or to mankind. In the same poem, Euphrasia, goddess who heralds dawn, is portrayed as the antithesis of Circe; she represents reality.
Although not necessarily an evil person, Momus, in a poem entitled "Lines to a Comic Author on an Abusive Review," is very definitely not a likable god. As the mythological god denoting ridicule or fault-finding, Momus fulfills his destiny in this poem. The graces of the same poem are almost the antithesis of Momus, for they typify gracefulness, beauty, and joy—a joy felt only by the innocent. Consequently, they emphasize the injustice dealt to the "comic author." But paralleling the idea of Momus is Aristophanes, author of The Frogs, who well depicts the propensity of some authors to ridicule or satirize others of the same profession.

The furies of "Religious Musings" are characters of retributive justice, sometimes known as the avenging spirits. In the poem, they represent the troubles which plague man. And Demogorgon of "Limbo" represents the ultimate evil to man, the devil.

Possessing traits more beneficent to man are several other mythological beings. Among these is Prometheus; he occurs in "The Nose" and denotes the idea of a helper of

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208 Coleridge, Poems, 1. 4, p. 476.
210 Coleridge, Poems, 1. 5, p. 476.
211 Ibid., 1. 12, p. 476.  
212 Ibid., 1. 175, p. 115.
213 Ibid., 1. 4, p. 429.
mankind, for he is cast as the one who brought fire to man from heaven. Ceres, goddess of the harvest, in "First Advent of Love" symbolizes productivity and fertility. In "Love, Hope, and Patience in Education," Atlas depicts a being upon whose shoulders is cast the weight of the whole world. As such, he is the epitome of all who suffer heavy burdens; he is the mainstay of life. Jove, mentioned in "Recantation," represents the mythological god whose word was law. Symbols of sportiveness and of kindness to man are the nymphs of "Cologne." They are the inhabitants of the Rhine, and they add some good to the city which Coleridge berates. The sylphs, mythologically the intermediaries between material and immaterial beings, are symbols of chastity in "Julia" and in "The Pang More Sharp Than All."

In "A Fragment Found in the Lecture-Room," Mathesis symbolizes mathematics. Coleridge, who had expressed surprise that mathematics, which he considered to be the "Quintessence of Truth," had so few admirers, remarked:

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214 Ibid., I. 5, p. 8.  
215 Ibid., I. 5, p. 443.  
216 Ibid., I. 5, p. 481.  
217 Ibid., I. 24, p. 300.  
218 Ibid., I. 6, p. 477.  
220 Coleridge, Poems, I. 17, p. 7.  
221 Ibid., I. 42, p. 458.  
222 Ibid., I. 4, p. 35.  
223 Lucyle Werkmeister, "Coleridge's 'Mathematical Problem,'" Modern Language Notes, LXXXIV (December, 1939), pp. 691-692, citing a statement by Coleridge.
I may justly plume myself, that I first have drawn the Nymph Mathesis from the visionary caves of Abstracted Idea, and caused her to unite with Harmony. . . .

Proteus, mentioned in "Lines on an Autumnal Evening," symbolizes inconsistency, one of the basic faults of man. Cytherea, another name for Aphrodite, occurs in "Catullian Hendecasyllables" and "On a Late Connubial Rupture in High Life." As such, she may be a symbol for love; however, since Cytherea also alludes to the island where Cytherea and Ares had an illicit love affair, the term may be a symbol for illicit love. Similarly, Sappho, alluded to in "Alcaeus and Sappho," may be an indirect symbol for lesbianism, another type of illicit love.

Phoebus in "A Character," "Lines to a Comic Author on an Abusive Review," and "The Visit of the Gods," is a symbol for the sun, for life, and for healing powers. Hebe, often a symbol for youthfulness, is symbolic of eternal youth in "The Visit of the Gods." In the same poem,
Lo Paean becomes a symbol for oppression and purity, and Iacchus, the name for Bacchus which is used in Eleusinian Mysteries, is mentioned as a symbol for the blessings of nature.

Prophetic powers are conveyed through the symbol of Memnon in "Monody on a Tea-Kettle"; another prophet and enchanter, Merlin, appears in "The Pang More Sharp Than All." And finally, man's inherent weakness is symbolized in the person of Achilles, who appears in "Recantation."

Other than the mythological persons are numerous people who actually lived, whom Coleridge manipulates into symbols. Of these, many are contemporaries of Coleridge, and by symbolizing them Coleridge is able to support his personal convictions. Once again, these people are not all called by name; some are only mentioned through descriptive titles.

The "patriot sage" of "Religious Musings" depicts Dr. Franklin and salvation. In "Translation" Brunton is mentioned; as the counter-part of Euphrasia, a feminine name denoting a heroine, he possibly symbolizes a hero.
Wrangham of "To Miss Brunton" refers to a contemporary poet, Francis Wrangham, whom Coleridge revered.244

Ninathoma of "The Complaint of Ninathoma" depicts a tormented, lovelorn woman.245 Sara, mentioned in "Kisses,"246 "Lines Composed While Climbing the Left Ascent of Brockley Coomb, Somersetshire, May 1795,"247 "Pity,"248 and several other poems, may refer to Sara Fricker; the name becomes a symbol of the beloved, the epitome of the ideal love.

Brutus and Leonidas, two warriors mentioned in "The Destiny of Nations" are symbols for bravery.249 Leonidas refers to the Spartan hero who resisted the Persians at Thermopylae with only three hundred men.250 Brutus is a more ambivalent figure. He may refer to the legendary great-grandson of Aeneas251 or to Marcus Brutus.252 Probably the name refers to the first person above.

The "Old Man" of "For a Market Clock"253 and of "Limbo"254 symbolizes all humanity. The maid mentioned in "Lines to an Autumnal Evening" denotes inspiration and the epitome of

244 Coleridge, Poems, 1. 2, p. 67.
245 Ibid., title, p. 39.
246 Ibid., 1. 18, p. 47.
247 Ibid., 1. 16, p. 94.
248 Ibid., 1. 9, p. 93.
249 Theseus, II, p. 984.
250 Ibid., 1. 10, p. 132.
251 Ibid., l. 10, p. 132.
252 Ibid.
253 Coleridge, Poems, 1. 1, p. 414.
254 Ibid., 1. 20, p. 430.
life; in "Fragment 32" the maid may refer to Sara Fricker.256

Julia257 and Florio258 of "Julia" are symbolic of two star-crossed lovers and of the resultant incomplete love. The prisoner in "An Ode in the Manner of Anacreon" typifies the captivating powers of true love.259

In "The Madman and the Lethargist," the madman denotes uncontrolled activity;260 the lethargist suggests unreasoned inactivity.261 Similarly, the "faery boy" of "The Pang More Sharp Than All" symbolizes the phantom of an emotion felt,262 and the dwarf of "The Two Founts" depicts knowledge;263 dwarfs are often cast as the wise counsellors of men.264 The woodman alluded to in "The Raven" suggests misfortune.265 But the warrior of "The British Stripling's War Song" symbolizes courage, valor, and fortune.266

Infants in several poems typify innocence and purity: "Epitaph on an Infant,"267 "The Foster Mother's Tale,"268

257 Ibid., 1. 1, p. 6. 258 Ibid., 1. 5, p. 7.
259 Ibid., 1. 5, p. 34. 260 Ibid., 1. 10, p. 414.
261 Ibid., 1. 5, p. 414. 262 Ibid., 1. 56, p. 459.
265 Coleridge, Poems, 1. 24, p. 170.
266 Ibid., 1. 1, p. 317. 267 Ibid., title, p. 68.
268 Ibid., 1. 24, p. 183.
and "Ode to Georgiana, Duchess of Devonshire."\textsuperscript{269} In "Frost at Midnight," the babe symbolizes hopes and aspirations;\textsuperscript{270} in "The Dungeon," the child suggests life itself;\textsuperscript{271} and in "The Day-Dream," the babe denotes both love and the beloved.\textsuperscript{272}

Perhaps the most symbolic of the unnamed characters in the minor poems of Coleridge are the brother and sister of "Time, Real and Imaginary." This poem, considered by George Whalley to be one of the Asra Poems,\textsuperscript{273} is very ambiguous, a fact which merits it special attention. Secondly, it is one of only a few minor poems that seem worthy of analysis. It has received special attention from at least two critics, who hold conflicting views.

A. A. Raven maintains that children are used as symbols, "... because time is thought of as continuing, as always having a future; this explains also the 'endless race.'"\textsuperscript{274} Raven believes that the girl represents real time, that the boy represents imaginary time, and that the boy is blind "... because he does not see reality, for he lives only in his imagination."\textsuperscript{275}

\textsuperscript{269}Ibid., l. 12, p. 336. \textsuperscript{270}Ibid., l. 44, p. 242.
\textsuperscript{271}Ibid., l. 21, p. 185. \textsuperscript{272}Ibid., l. 16, p. 387.
\textsuperscript{273}Whalley, p. 17.
\textsuperscript{274}A. A. Raven, "Coleridge's 'Time Real and Imaginary,'" Explicator, III (February, 1955), Item 33.\textsuperscript{275}Ibid.
Six years after Raven's interpretation, John Byers brought forth another view. He too feels that "the endless race" refers to time, but he expands its connotation to take in the possibility of its meaning simply "... the eternal circling of the moon. ..."276 Another point upon which these two differ is the significance of, and the relationship between, the brother and the sister. In Byer's interpretation, the sister represents "... Time Real because she is like the 'Time Real' moon which is seen to move in the cloudy sky and which moves before the 'Time Imaginary' moon can seem to move at all."277 Expanding this idea, Byers has her represent "Time Present or Past, ... which always goes before Time Future (Imaginary)."278 Further, Byers claims she runs with "reverted face" because "... she is conscious of her position only in relation to her surroundings and because Time Present or Past always looks to Time Future."279 In this interpretation the brother is "... like the 'Time Felt' moon which never seems to move at all and which cannot seem to move until after the 'Time Real' moon has moved."280 And "since he lives in his dreams of his next vacation, he is also like Time Future in that he is

276 John Byers, "Coleridge's 'Time, Real and Imaginary,'" Explicator, XIX (April, 1961), Item 46.
277 Ibid.
278 Ibid.
279 Ibid.
280 Ibid.
blind and does not see the world about him. Since he is concerned only with Time to come, he is unaware of his real position."

Basically, the fundamental difference between these two analyses is that in the latter, the brother and sister represent two aspects of time, whereas in the former, each depicts only one aspect. As a consequence, the intrinsic relationship between the two children differs in the interpretations.

Fictitious people occur in several minor poems. King Log of "The Delinquent Travellers" denotes the gentry or the home-bodies; and in "A Character," Count Goldfinch, Sir Joseph Jay, and Goody Goose typify recognizable types of people. Count Goldfinch suggests a personable character; Sir Joseph Jay, a talkative, quarrelsome person; and Goody Goose, a simpleton. Similarly, the "Man of Ross" of "Lines Written at the King's Arms, Ross, Formerly the House of the 'Man of Ross'" suggests goodness and beneficence.

Physical Symbols Relating to Nature and her Elements

Throughout his poetry, Coleridge refers to numerous aspects of Mother Nature, and to many of these he assigns

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281 Ibid.
282 Coleridge, Poems, 1. 50, p. 445.
283 Ibid., 1. 36, p. 452.
284 Ibid., 1. 36, p. 452.
285 Ibid., 1. 64, p. 453.
286 Ibid., 1. 3, p. 57.
symbolic overtones. Although the majority of these references suggest places in Britain, a number denote other locations. Most prevalent among these symbols are those suggesting general aspects of nature or ideas not restricted to one geographical locale.

The ocean mentioned in several poems is basically a symbol for vastness and omnipotence. In "Constancy to an Ideal Object" and "The Complaint of Ninathoma" the ocean suggests conglomerate thoughts and/or the diverse paths that thoughts may take. In "A Lover's Complaint to His Mistress who Deserted Him in Quest of a More Wealthy Husband in the East Indies," the ocean suggests the vastness of the difference of opinions between two people. In "Dura Navis" the ocean depicts the troubled times, but in "France: An Ode," the ocean waves suggest unfettered freedom of movement; hence, happy times. Ultimately, the ocean develops into a symbol for God's majesty, as in "Religious Musings."

A similar development occurs with the streams mentioned in the minor poems. Generally, they suggest some aspect of life, yet divergent meanings are present. In "Absence,"

289 Ibid., 1. 6, p. 36. 290 Ibid., 1. 32, p. 3.
the stream typifies man's life span; in "The Destiny of Nations," the stream suggests man's divergent life patterns; and in "Fragment 10: A Beck in Winter" the stream suggests life itself. In "Lines: to a Beautiful Spring in a Village," the stream represents past delights or memories, and in the poem "To the Author of Poems," the stream signals death or oblivion. Yet Greta, the native stream of "Recollections of Love," typifies domesticity.

The brooks also denote intangible concepts: love, beauty, simplicity, and happiness. In "The Ballad of the Dark Ladie," the brook represents love; in "Lines: on an Autumnal Evening," the brook suggests hope, consistency, and chastity; in "The Picture," the brook denotes the beauty and simplicity of life; and in "Sonnet to the River Otter," the brook recalls childhood scenes and past delights.

Even the dew carries symbolic connotations. In "The Hour When We Shall Meet Again," it acts as an invigorating restorative agent, and in the poem "On a Lady Weeping," the dew, which is really her tears, acts as an agent to

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293 Ibid., l. 2, p. 29.  
294 Ibid., l. 56, p. 133.  
295 Ibid., l. 1, p. 495.  
296 Ibid., l. 1, p. 58.  
297 Ibid., l. 6, p. 103.  
298 Ibid., l. 25, p. 410.  
299 Ibid., l. 3, p. 293.  
300 Ibid., l. 55, p. 370.  
301 Ibid., l. 55, p. 370.  
302 Ibid., l. 1, p. 48.  
303 Ibid., l. 15, p. 96.
restore peace and happiness. The ambrosial dew of "To Fortune" typifies serenity, beauty, and love; and the dew of "Lines Suggested by the Last Words of Berengarius" depicts a trace of hopefulness in the face of despair. In the poem "On a Late Connubial Rupture in High Life," the dew paradoxically suggests serenity and a life-giving force; similarly, the dew of "Youth and Age" denotes both youthful morning and aged night.

Three other moisture-related symbols occur within this division. These are the snow of "The Pang More Sharp Than All," the rain of "An Ode to the Rain," and the ice of the poem "To Two Sisters." In the first poem cited, the snow is a symbol for purity and innocence, especially as applied to the babe of the poem; however, since the babe depicts infant hope, the snow may be a symbol for the slow death of hope. In the second poem cited, the rain is a symbol of melancholy and sadness. In the third poem cited, the ice is a symbol of the despair with which the author has been recently overcome.

The caves which are mentioned in several of the minor poems carry divergent connotations. Typically, they are the

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304 Ibid., l. 14, p. 18. 305 Ibid., l. 26, p. 55.
306 Ibid., l. 31, p. 461. 307 Ibid., l. 16, p. 152.
308 Ibid., l. 39, p. 440. 309 Ibid., l. 13, p. 457.
310 Ibid., l. 5, p. 383. 311 Ibid., l. 13, p. 411.
symbols for the mysterious, for darkness, and for the occult. In "The Destiny of Nations," the cave is an emblem for mystery and ignorance;\(^{312}\) in "The Mad Monk," the cavern signifies mysterious advice from an unknown source;\(^{313}\) and in "The Delinquent Travellers," the cave suggests the mysterious home of the imagination, of fancy.\(^{314}\) Yet in "The Complaint of Ninathoma," the cavern represents the uncharted depths of the mind,\(^{315}\) and in "Hymn Before Sun-Rise in the Vale of Chamouni," the icy caverns suggest the birthplace of five torrents.\(^{316}\) And in the poem "On Observing a Blossom on the First of February, 1796," the polar cave becomes a symbol for ill-timed and immature death, for the harshness of reality.\(^{317}\)

A word symbolically significant to Coleridge is bower. Although the term does not appear frequently in his early poems, it becomes a predominant image in his poetry after his encounter with Sara Hutchinson. As Whalley states, \(\ldots\) Coleridge endows the image with an especial marital warmth until it becomes his most persistent emblem of the ecstasy of secluded, peaceful love."\(^{318}\) In "Alice du Clos" the bower is a symbol for seclusion and love;\(^{319}\) in "The

\(^{312}\) Ibid., l. 100, p. 135.  \(^{313}\) Ibid., l. 18, p. 348.
\(^{314}\) Ibid., l. 83, p. 446.  \(^{315}\) Ibid., l. 16, p. 40.
\(^{316}\) Ibid., l. 41, p. 378.  \(^{317}\) Ibid., l. 7, p. 149.
\(^{318}\) Whalley, p. 113.
\(^{319}\) Coleridge, Poems, l. 148, p. 474.
Keepsake," it is a symbol for love, harmony, and peace; \(^\text{320}\) in "Lines: on an Autumnal Evening," \(^\text{321}\) the bower mentioned becomes a symbol for love, beauty, and joy. \(^\text{322}\) And in "This Lime-Tree Bower My Prison," the bower represents melancholic beauty which dissolves into spiritual beauty. \(^\text{323}\) Brooding about his separation from his friends, the author first views the bower as a prison; yet later on he spiritually transcends the walls of the bower, and he comes to view it as a place of spiritual beauty and peace. As R. A. Durr states,

What is required to dispel the sense of loss and the illusion of isolation is not an act of body, a walk in the woods and the passive reception of a view, but an act of total mind, of reason and will and understanding coadunate in the imagination. Then this seeming prison will be recognized an Eden, and the poet will commune, not superficially but essentially with his friends and the nature they behold. \(^\text{324}\)

Durr goes on to state that ". . . beauty in Coleridge is the congruence of part to whole, multitude in unity. . . ." \(^\text{325}\)

\(^{320}\) Ibid., l. 21, p. 346.  
\(^{321}\) Ibid., l. 11, p. 51.  
\(^{322}\) In an article entitled "Coloridge's 'Dejection: An Ode,'" R. M. Gay maintains that "joy is Coleridge's name for the Primal and vital energy of the mind and this he identifies with Imagination." [Explicator, II (November, 1943), item 13.] Although this idea is connected precisely with "Dejection: An Ode," it is possible that Coleridge had already begun formulating this concept some ten years before writing "Dejection: An Ode." The bower seems to be an extension of the mind and of the imagination. 

\(^{323}\) Coleridge, Poems, title, p. 178.  
\(^{324}\) Durr, p. 517.  
\(^{325}\) Ibid., p. 520.
Coleridge in "... the very act of brooding upon his prison-like isolation and loss ..."³²⁶ begins "... to transcend that loss and to correct the delusion of his separateness."³²⁷ Consequently, the bower must change from a hermit's cell to a spot for unitive joy.

Other facets of nature are also symbolically presented. Among these are the mountains, the rocks, and the various streams, real and imaginary.

The mountains mentioned in "To a Young Friend" are an ambivalent symbol denoting both the pleasures and the troubles of life;³²⁸ the "Hill of Knowledge" of the same poem is a figurative symbol for the upward struggle in the learning process.³²⁹ In "Time, Real and Imaginary," the mountain's head may be a symbol for the pinnacle of existence or of the abode of the mysterious.³³⁰

The rocks mentioned in "Ode" are emblems of steadfastness and of reality.³³¹ In "Sonnet to the River Otter," the rocks are symbols for memories.³³² The various rivers mentioned throughout the minor poems develop similarly. The Cam River of "Absence"³³³ and of "A Fragment Found in a

³²⁶Ibid., p. 518. ³²⁷Ibid. ³²⁸Coleridge, Poems, L. 1, p. 155. ³³⁰Ibid., L. 1, p. 419.
³²⁹Ibid., L. 14, p. 35. ³³¹Ibid., L. 2, p. 29. ³³²Ibid., L. 4, p. 48. ³³³Ibid., L. 1, p. 50.
Lecture Room is a symbol for activity and for Mother England. The legendary Styx in "The Visit of the Gods" symbolizes the boundary between the living and the dead, here the mortal and the immortal. The Arve and Arveiron of "Hymn Before Sun-Rise in the Vale of Chamouni" are symbols of the "... boldness of human hope, venturing near, and, as it were, leaning over the brink of the grave." Cocytus, alluded to in "Fragment 29: Fragment of an Ode on Napoleon," is one of the five rivers of Hades. As the "river of lamentation, which echoed with the groans of the dead," it symbolizes the fate of the misguided in France. In the same poem, Phlegethon is mentioned. As the river of fire in Hades and as the "site of the judgment of Rhadamanthus, who sentences guilty shades to tortures in Tartarus," it symbolizes the final judgment all men must endure. In "The Nose," Phlegethon stands for the author's verse.

334 Ibid., 1. 1, p. 35. 335 Ibid., 1. 23, p. 311.
336 Ibid., 1. 4, p. 377.
337 Coleridge, Poems, p. 377, citing explanatory note which accompanied the poem when it appeared in The Morning Post.
338 Coleridge, Poems, 1. 5, p. 500.
340 Coleridge, Poems, 1. 5, p. 500.
342 Coleridge, Poems, 1. 10, p. 8.
Scattered throughout the minor poems are individual nature-symbols. One, a labyrinth, in "Lewti, or the Circassian Love-Chaunt," symbolizes the difficulties one must conquer. Another symbol is the plain mentioned in "Life" as an emblem of the life paths one must follow. The forest of "A Tombless Epitaph" may be a symbol for the "abode of man in his state of innocence." In the same poem, Hippocrene may be a symbol for poetic inspiration, as the fountain is traditionally used. And the Isle mentioned in "The Destiny of Nations" may be a symbol for the isolation of Mother England in her difficulty.

Physical Symbols Relating to Miscellaneous Objects

Under this heading are a selected number of physical symbols which do not readily group under any of the preceding classifications.

The book mentioned in "Alice du Clos" is a symbol for an escape from reality. The tears of "Anthem" and the

343 Ibid., l. 70, p. 256. 344 Ibid., l. 1, p. 11.
347 Coleridge, Poems, l. 24, p. 413.
348 Jobes, I, p. 773.
349 Coleridge, Poems, l. 341, p. 143.
350 Ibid., l. 13, p. 469. 351 Ibid., l. 27, p. 6.
gems of the poem "On a Lady Weeping" are symbols of sadness and of joy, but the eyes of "Apologia Pro Vita Sua" and of "The Destiny of Nations" are symbols, not of the birthplace of tears, but of the light of the world and of hope. Similarly, the body of "Fragment 7," "Fragment 22," and "Fragment 33" is a symbol for the house and self-image of the soul.

In "Desire," the flame is the image of true love; in "Imitated from the Welch," it is a sign of the presence of love; in "Julia" it suggests the fire or longing of love; in "Love" it typifies the burning desires of a true love.

In "The Blossoming of the Solitary Date-Tree" the bubble denotes hope, but the black letter of "Coeli Enarrant" suggests a void or an emptiness. Although the "scythed Car" of "Ode" denotes death, the lyre of "Monody on the
Death of Chatterton" suggests life and vitality. Similarly, the lyre of "Progress of Vice" suggests energy and a life-force.

The steps of "Time, Real and Imaginary" suggest the days through which time travels. The blindness of luck or good fortune is illustrated by the blindfolded figure in the poem "To Fortune." In "Devonshire Roads" are suggested the trails which poetry follows. And a heritage is suggested by the symbol of the sabre in "The British Stripling's War Song."

In "The Destiny of Nations" the harp represents the soul of life; in "The Dolian Harp," the harp represents the mind; and in "The Snow-Drop," the harp represents beauty, serenity, and a heavenly joy. In "A Character" tit, a term which may refer to a small horse, may suggest inferiority. And the robe of "Fears in Solitude" may represent an external protection to keep out evils. In the poem "For a Market Clock," the dot signifies the hour of decision, doomsday. In the same poem, the hand represents

365 Ibid., 1. 24, p. 126.  
367 Ibid., 1. 10, p. 420.  
369 Ibid., title, p. 27.  
371 Ibid., 1. 9, p. 132.  
373 Ibid., 1. 55, p. 358.  
375 Ibid., 1. 163, p. 261.  
366 Ibid., 1. 13, p. 12.  
368 Ibid., 1. 2, p. 55.  
370 Ibid., 1. 3, p. 317.  
372 Ibid., 1. 45, p. 102.  
374 Ibid., 1. 33, p. 452.  
376 Ibid., 1. 3, p. 414.
time, future, and/or God. 377 The cells of "Fragment 31" depict the denial and restrictions on love. 378 In "Forbearance," the extinguisher suggests forgiveness and righteousness. 379 The lute of "The Eolian Harp" depicts life and all its beauties. 380 And the vessel of "Human Life" symbolizes mankind. 381

In "Metrical Experiments 12: A Metrical Accident," the fence suggests tormented innocence. 382 The burning brand of "Love" implies love, prowess, and manliness; 383 in the same poem, the ruined tower suggests the death of love. 384 The tomb of love is symbolized through the bosom of "Love's Burial Place." 385 The circlet of "The Night-Scene" denotes the marriage ring and the spiritual bonds which accompany it. 386

In the poem "On Bala Hill" the home refers to the reward of life's trials. 387 The pyramid of "Metrical Experiments 7" suggests mystery. 388 The tea kettle of "Monody on a Tea-Kettle" symbolizes artistic inspiration or gaiety. 389 The
tea depicts happiness, security, and calmness; the kettle suggests humility and rusticity; and the steam represents creativity or poetic fervor. Similarly, the flute of "To the Rev. W. J. Hort" symbolizes the words of the poet, since the beauty of both is in the hearing.

Even though many of the symbols of this chapter must be emotionally interpreted, there still remain many "emotional" symbols which are definitely of a different nature from any of the preceding ones given.

390 Ibid., l. 16, p. 18. 391 Ibid., l. 26, p. 19.
392 Ibid., l. 30, p. 19. 393 Ibid., l. 3, p. 92.
CHAPTER III

NON-PHYSICAL SYMBOLS

Sometimes it is difficult to establish exactly what criteria will be used to differentiate between the physical and the non-physical symbols. However, by arbitrarily establishing the tangible or intangible nature of the symbols, one can proceed to classify them. Yet some symbols do not lend themselves to any grouping. In such cases, the reader must establish a secondary criterion.

A similar difficulty arises when one begins grouping into sub-classifications. Here, too, the reader must strive to devise classes into which his selected symbols fall; yet he should allow for flexibility, since secondary and possibly tertiary criteria will be needed in sub-grouping.

Typically, then, the non-physical symbols of this chapter are those which do not possess tangible qualities; they cannot be touched, carried, or held. These non-physical symbols are grouped into six sub-divisions: those concerned with light, with movement, with time, with aspects which can only be conceived in the mind, with true human emotions, and those miscellaneous symbols which cannot be effectively grouped with any of the preceding classes.
Non-Physical Symbols Concerned with the Various Stages of Light

Light, in all its various states, plays an important symbolic role throughout Coleridge's minor poetry. According to Sather, by 1792-1793 Coleridge seems to have built up a consistent scale of symbolic reference involving the three stages of light—full daylight, the various half-lights, and dark night.

Furthermore, Sather maintains that "sunlight is associated with the normal, even happy everyday world . . .;" dark night, with tribulation and despair; and the half-lights are associated "... with Vision, with Joy, touched as it so often is by sadness, and with the Imagination, the creative experience." These half-lights consist of moonlight and all other reflected, diffused lights; they collectively constitute a symbolic cluster for Coleridge.

Of particular importance in the light imagery is the moonlight. In "The Gentle Look" and in "Imitated from Ossian," the moonlight is a symbol of mysterious communication. In "Elegy," the moonlight is the "spurned lover's element." In "Catullian Hendecasyllables" the moonlight

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1 Sather, p. 76.  
2 Ibid., p. 69.  
3 Coleridge, Poems, 1. 4, p. 47.  
5 Sather, p. 74.  
6 Coleridge, Poems, 1. 3, p. 70.
suggests peacefulness and serenity; in "Love," it symbolizes hopes, desires, and love; and in "The Tears of a Grateful People," it denotes the normality of life. Similarly, the moonbeams suggest symbolic thoughts. Those mentioned in "Lines: on an Autumnal Evening" convey ideas of beauty, love, and gaiety; those of "An Effusion at Evening" suggest innocence, purity, and austere beauty; and those of "The Complaint of Ninathoma" symbolize the transparency of ideas and emotions.

Another half-light of major importance is the twilight. In "This Lime-Tree Bower My Prison," the twilight becomes a symbol for transition from a state of despondency into a state of relative elation. In the poem "On a Cataract," the twilight suggests seclusion and an almost holy near-darkness. And in "The Keepsake" and "Lines on an Autumnal Evening," the twilight symbolizes love, harmony, and beauty.

It is interesting to note that, as Suther points out, the

Moonlight, starlight, twilight, and the other half-lights are most often, though not always,
to be seen as furnishing the atmosphere in which certain experiences are environed, rather than as the active source of these experiences. They are, in different poems, the lights associated with, appropriate to, such things as: Memory, Imagination, Absorption into Spirit, Dreams, Communion, Preternatural passions, Fancy, Visions, Inspiration, Mystical Experiences.\footnote{17}

Fundamental to all of these concepts is that each represents ways of knowing. When a poem has a twilight environment, the narrator usually experiences some expansion of learning, some expansion of knowledge.

The glimmer of light depicted in "The Night-Scene" radiates from a white blossom;\footnote{18} hence, it probably denotes innocence, purity, and hope for a plagued world. The transient darkness mentioned in "Verses" suggests hope also.\footnote{19} In this poem, the darkness equates with ignorance under which England has suffered; however, since the darkness is transient, there is still hope for England's recovery. The varieties of light in the same poem suggest the possible varied futures for England.\footnote{20}

The electric beam of "To Fortune" symbolizes joy and brilliance, both short-lived.\footnote{21} In the poem "On a Cataract," the "roses of dawn" suggest the start of a new day and, therefore, the revitalization of hope.\footnote{22} Similarly, the

\footnotetext{17}{Suther, p. 113.}  
\footnotetext{18}{Coleridge, Poems, l. 32, p. 422.}  
\footnotetext{19}{Ibid., l. 35, p. 151.}  
\footnotetext{20}{Ibid., l. 5, p. 150.}  
\footnotetext{21}{Ibid., l. 24, p. 53.}  
\footnotetext{22}{Ibid., l. 12, p. 308.}
"amber-glowing floods of light" of "Lines: on an Autumnal Evening" typify beauty and harmony. The green radiance alluded to in "Lines Written at Shurton Bars, near Bridgewater, September 1795, in Answer to a Letter from Bristol" pertains to the light of a glow-worm, and since the glow-worm equates with serenity, the brilliance suggests calmness.

Suggesting less pleasant thoughts are several other lights. The lamp-beam of "To the Nightingale" represents both reality and the relative dimness of happiness. The rayless hope of the poem "On a Discovery Made Too Late" symbolizes the futility and faintness of hope. The starless night of "Lines Suggested by the Last Words of Berengarius" emphasizes the prevalent mood of hopelessness and suggests the idea of utter helplessness. And in "Life," the undarkened ray suggests the final oblivion, death. Similarly, the "warmthless flame" of "The Pang More Sharp Than All" depicts inconsistency and emphasizes the paradox of hope. And in "Forbearance," the spark becomes a symbol for hatred; it is the germinating seed soon to blaze.

Personal reckoning and terror are portrayed through the

23 Ibid., l. 4, p. 51. 24 Ibid., l. 5, p. 97.
25 Ibid., l. 4, p. 93. 26 Ibid., l. 9, p. 72.
27 Ibid., l. 26, p. 461. 28 Ibid., l. 12, p. 12.
29 Ibid., l. 3, p. 457. 30 Ibid., l. 6, p. 488.
symbol of the lightning in "Dura Navis." Terror is also created through the starlight of "The Ballad of the Dark Ladie." Yet, according to Suther, the Ladie's terror seems appropriate if one considers the starlight to be a symbol of the life of the imagination, of the poetic experience in all of its even sinister complexity.

In "The Nightingale" the lightning suggests ambiguity. This vagueness is reconciled somewhat when one realizes that, as Suther points out, Coleridge seems to be dealing

... explicitly with the circumstance that in conventional symbolism day is a happy, favorable symbol and night is a sad, unfavorable one, and that the half-lights have no status as symbols of joy or creativity.

Subsequently, Coleridge seems to apply this concept in several other poems. And although the night-lights sometimes denote pleasant ideas, the light of day seldom, if ever, suggests anything unpleasant or unhappy.

The term light occurs as a symbol in several poems. In "Duty Surviving Self-Love," it suggests personal radiance; in "Fragment 9," it symbolizes purity; but in "A Lover's Complaint to His Mistress Who Deserted Him in Quest of a More Wealthy Husband in the East Indies," it typifies

\[\text{Ibid., 1. 13, p. 2.}\]
\[\text{Ibid., 1. 45, p. 294.}\]
\[\text{Suther, p. 105.}\]
\[\text{Ibid., p. 98.}\]
\[\text{Coleridge, Poems, 1. 5, p. 460.}\]
\[\text{Ibid., 1. 2, p. 495.}\]
indecision and unrest, yet this is not a sad thought, because the indecision leads to self-revelation and ultimately to truth.

Sunshine as a symbol suggests several connotations. In "The Eolian Harp," the sunbeams denote joy, gaiety, and pleasant thoughts. In "Lines Written at Shurton Bars, near Bridgewater, September 1795, in Answer to a Letter from Bristol," the sunbeams suggest love, beauty, and one's beloved. In "Lines Written in the Album at Elbingenrode, in the Hartz Forest," the sunshine typifies serenity and beauty. The sunbeams of "The Old Man of the Alps" depict kindness and peace on earth, and the "sunshaft" of "Song" suggests brilliance, purity, and intensity. Ultimately, the sunbeams become a symbol for warmth and for life in the poem "To Fortune." And the setting sun of "Lines to a Friend in Answer to a Melancholy Letter" suggests hope, since it heralds a new day.

The orient rays of "Lines in the Manner of Spenser" suggest restfulness; those of "Lines to a Friend in Answer...

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to a Melancholy Letter" suggest harmony and a forthcoming improvement. The noontide ray of "Lines Written at the King's Arms, Ross, formerly the House of the 'Man of Ross'" suggests kindness and gentleness. As the strongest rays during the day, they further symbolize the ultimate kindness and gentleness achievable by one man.

The morning light of "Lines in the Manner of Spenser" is a symbol for innocence and purity. And as it heralds a new day, it is also a symbol for hope. Similarly, the "morn's first beams" of "Pain" symbolize serenity and hope.

Obviously, the light imagery in Coleridge's minor poems carries much symbolic meaning. Yet it may do more than this, for Suther suggests that the use of these symbols "... indicates a continuing preoccupation with the nature of the poetic experience and the conditions of its occurrence." The light symbols, then, may be symbolic of ends, not necessarily the means to the ends.

Non-Physical Symbols Concerned with Movement

Several non-physical items involved with movement are of symbolic importance to the minor poems. Basically these symbols are concerned with the wind and with the relative

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46 Ibid., 1. 5, p. 90.  
47 Ibid., 1. 10, p. 57.  
48 Ibid., 1. 8, p. 95.  
49 Ibid., 1. 1, p. 17.  
50 Suther, p. 103.
velocities of the wind. Each of the winds appears to carry a collective idea.

The ambivalence of the wind imagery adds to its beauty. In "Elegy," the western wind suggests gentleness, harmony, and beauty. But in "Answer to a Child's Question," the wind is the agent which silences the songs of love; and in "The Destiny of Nations," it aids destruction; in "A Lover's Complaint to His Mistress Who Deserted Him in Quest of a More Wealthy Husband in the East Indies," the wind symbolizes deceitfulness and the art of elusion.

Even the zephyr wind, generally thought to denote spring, fertility, and other pleasant ideas, is not always kind. From the harmony and peace it suggests in "The Kiss" and the gentleness it carries in "The Snow-Drop" it comes to be a cruel, deceitful power in the poem "On Observing a Blossom on the First of February 1796." Here the wind calls forth life, only to destroy it when the wind chooses to leave.

Most prevalent of the individually specified winds is the breeze, a symbol which typifies harmony and serenity. However, some of the breezes suggest more intimate ideas.

51 Coleridge, Poems, 1. 10, p. 70.
52 Ibid., 1. 6, p. 63.
53 Ibid., 1. 3, p. 386.
54 Ibid., 1. 11, p. 145.
55 Ibid., 1. 11, p. 36.
56 Ibid., 1. 11, p. 63.
57 Ibid., 1. 50, p. 358.
58 Ibid., 1. 4, p. 149.
In "An Effusion at Evening," the breeze is one of the two agencies through which the mind of the poet is to be kindled to an image of his absent love. In "Imitated from Ossian," the breeze is the vehicle by means of which the lover is borne in upon the imagination of the beloved, where he illumes as a moonbeam. And in "The Eolian Harp," the breeze acts as the mover of the harp; hence, according to William Marshall, the breeze becomes the faith which moves the mind. It is the potential, the conceivable, and the imaginable.

In "Happiness," "On Dula Hill," "The Snow-Drop," "A Sunset," and "Lines Written in the Album at Elbingeroed, in the Hartz Forest," the breeze suggests peacefulness, harmony, and gentleness. In "Home-Sick," the breeze symbolizes a longing for one's mother land; as such, it is a stimulant to the imagination. In "The Keepsake," the breeze

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59 Ibid., l. 41, p. 59. 60 Suther, p. 75.
61 Coleridge, Poems, l. 4, p. 38.
62 Suther, p. 72.
63 Coleridge, Poems, l. 47, p. 102.
66 Coleridge, Poems, l. 101, p. 33.
67 Ibid., l. 2, p. 56. 68 Ibid., l. 42, p. 358.
69 Ibid., l. 9, p. 394. 70 Ibid., l. 9, p. 315.
71 Ibid., l. 16, p. 314.
is a symbol for kindness, peace, and love; in "Lewti or the Circassian Love-Chaunt," it is both the agent who restores hope and the hope itself. And the sea-breezes of "Lines Written at Shurton Bars, Near Bridgewater, September 1795, in Answer to a Letter from Bristol," and of "Religious Musings" are symbols for heavenly harmony.

Violent winds in the form of storms, tempests, and gales are also symbolic agents. In "Anna and Harland," the storm is a stimulant to the imagination; in "Sonnet to the Autumnal Moon," it symbolizes despair; and in "Dura Navis," it typifies sorrows, woes, and anxieties. Similarly, the tempest of "Lines: on an Autumnal Evening" suggests troubles and sorrow over a thwarted goal. And the tempest of the poem "To the Author of 'The Robbers'" depicts the agitation and emotions endured while reading the stimulating poem "The Robbers." And the midnight whirlwind of "Ode" suggests troubled times.

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72 Ibid., l. 22, p. 546.  
73 Ibid., l. 45, p. 255.  
74 Ibid., l. 31, p. 98.  
75 Ibid., l. 251, p. 118.  
76 Ibid., l. 8, p. 16.  
77 Suther, p. 69.  
78 Coleridge, Poems, 1. 7, p. 5.  
79 Suther, p. 68.  
80 Coleridge, Poems, 1. 9, p. 2.  
81 Ibid., l. 75, p. 53.  
82 Ibid., ll. 9-14, p. 73.  
83 Ibid., l. 5, p. 35.
Throughout these poems the wind imagery persists in being ambivalent. Collectively the winds carry a general quality, usually that of an exciting agent; yet individually winds may represent any one of a number of ideas. Suther lists several qualities by which the winds may be identified; they are spoken of as

... the voice of spirit, the destroyer of spiritual power, the destroyer of visions, the destroyer of dreams, the stimulant of the imagination, the source of ecstasy, the source of creative agitation, the Holy Spirit, an evil tumult, solemn music, the theme of poetry, a divine voice.85

Lesser symbols denoting motion are the "Giant Frenzy" of "Religious Musings,"86 the thunder of "Metrical Experiments,"87 the "Iliad" of "Fancy in Nubibus,"88 and the "Odyssey" of "Fancy in Nubibus."89 The "Giant Frenzy" suggests war, pestilence, and revolution—especially that of the French Revolution. The thunder, which is actually the noise that the waves make when breaking upon the shore, is a symbol of life and of a mystical praise of deities. The "Iliad" is a symbol for the conflicts of nature: "... the constant battle of drought and rain, growth and decay, light and darkness, storm and sunshine, summer and winter."90 It

84 Suther, p. 117.  
85 Ibid.  
86 Coleridge, Poems, 1. 318, p. 121.  
87 Ibid., 1. 16, p. 514.  
88 Ibid., 1. 13, p. 435.  
89 Ibid., 1. 13, p. 435.  
90 Jones, 1, p. 823.
is a symbol, furthermore, of the entirety of man and his activities. The "Odyssee" is a symbol for a long and perilous voyage.91

Non-Physical Symbols Concerned with the Various Aspects of Time

Several aspects of time are handled symbolically in the minor poems. These aspects deal with daily and seasonal time. Further, in some instances the exact time is merely alluded to or must be supplied by the reader, but in other instances, the precise moments are specified. Consequently, in discussing the symbols, one must recognize the difficulty of assigning symbolic connotations to imprecise times, and one must attempt to assign precise meanings only when the tone of the poem gives precision to the time specified.

The symbols of daily time can be divided into those dealing with individual parts of the day and those dealing with individual days. Of those concerned with the individual parts of the day, one finds both the precise designation and

91 The symbols of this paragraph may not appear to group with the other movement-symbols. However, they are included for individual reasons. The "Giant Frenzy," standing for pestilence and wars, suggests mysterious movement, for these plagues do spread from region to region. The thunder suggests movement of sound waves from one area to another, but it also suggests movement of the ocean waves. The Iliad and The Odyssey, both books of adventure, suggest movement of men, of nature, and of her elements. Hence, these four symbols are considered to be intimately connected with movement and to be best explained when unremoved from this motion-filled environment.
the imprecise statement. Nevertheless, a reasonably symbolic system can be constructed.

The dawn is typically a symbol of awakening and rebirth, as in "Alice du Clos,\textsuperscript{92} but it is also a symbol for hope, as in "Lines Suggested by the Last Words of Berengarius,"\textsuperscript{93} and of heavenly light, as in "The Two Round Spaces on a Tombstone.\textsuperscript{94} Contrasted with the beneficence of the dawn is the austere terror of the midnight. In "Religious Musings" the midnight is a sinful, faithless time;\textsuperscript{95} in the poem "To the Author of 'The Robbers,'" midnight is a time of horror and of foul deeds;\textsuperscript{96} and in "Lines Written at Shurton Bars, near Bridgewater, September 1795, in answer to a Letter from Bristol," it suggests horror and fear.\textsuperscript{97} And the cockcrow of "The Two Round Spaces on a Tombstone" is a symbol for the time between midnight and dawn;\textsuperscript{98} hence, the cockcrow is a sign of hope, for it chases away the potential evil of night and heralds the forthcoming day.

A similar development occurs with the symbols of noon. The tainted noon of "Religious Musings" suggests an unusual, corrupted day,\textsuperscript{99} but the summer noon of the same poem suggests

\begin{itemize}
\item \textsuperscript{92}Coleridge, \textit{Poems}, l. 2, p. 469.
\item \textsuperscript{93}Ibid., l. 33, p. 461.
\item \textsuperscript{94}Ibid., l. 33, p. 355.
\item \textsuperscript{95}Ibid., l. 338, p. 121.
\item \textsuperscript{96}Ibid., l. 2, p. 72.
\item \textsuperscript{97}Ibid., l. 73, p. 99.
\item \textsuperscript{98}Jobes, I, p. 353.
\item \textsuperscript{99}Coleridge, \textit{Poems}, l. 268, p. 113.
\end{itemize}
a return to normalcy and a calm state.\textsuperscript{100} In "The Picture," the summer noon symbolizes a time when activity is at its height.\textsuperscript{101} The noon, when unqualified with descriptive adjectives, usually denotes normalcy and/or reality, as in "Lines: to a Beautiful Spring in a Village."\textsuperscript{102} Yet in "Reflections on Having Left a Place of Retirement," the noon suggests maturity;\textsuperscript{103} in "The Visionary Hope," the noon symbolizes happiness and acts as the agent to restore love and harmony.\textsuperscript{104} Even so, the noontide hours of "Religious Musings" denotes another, less-pleasant idea, for here the noon acts to show the full horrors of evil.\textsuperscript{105}

Less precise than the preceding symbols are the symbolic mornings, days, and nights of the various minor poems.

The morning is typically a symbol of youthfulness and of purity. In the minor poems, it generally supports this idea. In "Lines Suggested by the Last Words of Berengarius," the morn suggests purity and innocence;\textsuperscript{106} in "Reflections on Having Left a Place of Retirement," the morn suggests youth.\textsuperscript{107} But in "Sonnets to Eminent Characters IX" the "mimic morn"\textsuperscript{108} suggests the passing of love and beauty, and

\begin{itemize}
  \item \textsuperscript{100}Ibid., l. 249, p. 118.
  \item \textsuperscript{101}Ibid., l. 33, p. 370.
  \item \textsuperscript{102}Ibid., l. 3, p. 58.
  \item \textsuperscript{103}Ibid., l. 3, p. 106.
  \item \textsuperscript{104}Ibid., l. 26, p. 416.
  \item \textsuperscript{105}Ibid., l. 386, p. 124.
  \item \textsuperscript{106}Ibid., l. 3, p. 461.
  \item \textsuperscript{107}Ibid., l. 3, p. 106.
  \item \textsuperscript{108}Ibid., l. 3, p. 26.
\end{itemize}
in "The Destiny of Nations," the boreal morn deceivingly suggests the possibility of hope.109

Following the basic idea of morning, day typically represents new life. And in "The Hour When We Shall Meet Again," the day represents new life, enlightenment, growth, and the power of healing.110

Night is a less favorable symbol in most cases, yet at times, it carries pleasant connotations. Typically, it suggests "... darkness, death, evil, winter."111 In "Religious Musings," it is the darkness which breeds potential evil;112 in "An Effusion at Evening," it represents finality and despair;113 in "The Destiny of Nations," it portrays potential despair;114 and in "Lines Suggested by the Last Words of Berengarius," the night symbolizes complete hopelessness and helplessness.115 Nevertheless, in other poems the night is relatively kind. In the poem "To Lesbia" it represents a second chance;116 in "Metrical Experiments 7," it represents mystery and wonder;117 and in "Happiness," it symbolizes serenity and a revitalizing restfulness.118

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109 Ibid., l. 68, p. 133.
110 Ibid., l. 13, p. 96.
111 Jobes, II, p. 1169.
112 Coleridge, Poems, l. 270, p. 119.
113 Ibid., l. 69, p. 50.
114 Ibid., l. 67, p. 133.
115 Ibid., l. 26, p. 460.
116 Ibid., l. 8, p. 61.
117 Ibid., l. 8, p. 513.
118 Ibid., l. 75, p. 32.
the symbols dealing with precise days, one finds January 6 in "The Two Round Spaces on a Tombstone" to be a symbol for forboding and for the presence of evil spirits.  

The symbols dealing with seasons may also be classified as precise and imprecise. The precise symbols are those naming a particular month; the imprecise symbols are those naming a general season. In the precise symbols are the December of "Fragment 19," 120 the May of "Fragment 64" 121 and of "The Hour When We Shall Meet Again," 122 and the June of "A Day-Dream." 123 June represents love, but an unrequited love; May represents the slow death of love; and December represents life which is approaching its end.

The four seasons are also of symbolic importance. From ancient times, the seasons have been connected with symbolism: spring, infancy; summer, childhood; autumn, maturity and decline; winter, death and rebirth. 124 Although most of the seasonal symbolism in the minor poems follows these generalizations, the spring symbolism differs.

In "Easter Holidays," spring is symbolic of love, serenity, and rebirth. 125 In the poem "Inscription for a

\[119 \text{Ibid.}, 1. 21, p. 355. \quad 120 \text{Ibid.}, 1. 1, p. 498. \]
\[121 \text{Ibid.}, 1. 5, p. 510. \quad 122 \text{Ibid.}, 1. 11, p. 96. \]
\[123 \text{Ibid.}, 1. 16, p. 385. \quad 124 \text{Jobes, II, p. 1411.} \]
\[125 \text{Coleridge, Poems, 1. 2, p. 1.} \]
Fountain on a Heath," spring symbolizes life and vitality. In "Lines: on an Autumnal Evening," it represents life, beauty, and joy, and in "Ver Perpetuum," it is a symbol for beauty, greatness, and love of life. Summer in "A Day-Dream" signifies maturing; in "The Knight's Tomb," it suggests youthfulness; and in "Lines Written at Shurton Bars, near Bridgewater, September 1795, in Answer to a Letter from Bristol," it is a symbol for developing and growing.

In "The Knight's Tomb," autumn is a symbol of maturity on the decline. And winter in the same poem is a symbol for death.

Two imprecise measurements of time deserve special mention. These are the moment of the poem "For a Market Clock" and the "Harp of Time" of "Ode to the Departing Year." The first is a symbol for death or decision; the second is a symbol for harmony and strife. If times are harmonious, the harp is; if times are inharmonious, the harp strikes disharmonious notes.

126 Ibid., l. 5, p. 381. 127 Ibid., l. 10, p. 51.
128 Ibid., l. 8, p. 148. 129 Ibid., l. 8, p. 385.
130 Ibid., l. 5, p. 432. 131 Ibid., l. 91, p. 99.
132 Ibid., l. 6, p. 432. 133 Ibid., l. 7, p. 432.
134 Ibid., l. 4, p. 414. 135 Ibid., l. 1, p. 160.
Non-Physical Symbols Concerned with Concepts Which Can Only Be Conceived in the Mind

The symbols of this section may appear to be miscellaneous objects from the poems. However, they are selected on the basis of their being perceived or conceived. Furthermore, they are categorized in this manner because they do not fall within the other classifications. Symbols of this classification typically fall into the color- or thought-related categories. The color-symbols will be discussed first.

Colors play a relatively important symbolic role in the minor poems. Green represents life and vitality in "Alice du Clos." Fear of the future is represented by paleness in the poem "To a Primrose." The reddish hues of "The Mad Monk" suggest an emotional martyrdom in that they denote the painful memories of a beloved, and they furthermore suggest an intense consciousness of one's state of affairs. In "The Rash Conjuror," the color of ruby suggests impurity; it is interesting to note that in usual symbolism, ruby denotes rashness and is supposed to have magical powers to dispel discord and sadness.

\[\text{References:}\]
136 Ibid., 1. 119, p. 473.
137 Ibid., 1. 5, p. 149.
138 Ibid., 1. 44, p. 351.
139 Jobes, II, p. 1327.
140 Coleridge, Poems, 1. 55, p. 400.
White is the most prevalent and most ambivalent symbolic color. In "Alice du Clos," white represents purity; in "The Snow-Drop" it suggests purity and innocence. But, in " Lewti, or the Circassian Love-Chaunt," it represents the dying of hopes. In the same poem, the grey-to-white action symbolizes the dying of hopes and/or the growth of intense sorrows. The white-robed lady of "Translation" depicts the purity and innocence of truth. And the ashy white state mentioned in "The Rash Conjurer" suggests either fright or the cleansing from impurities.

Of those symbols pertaining to the mind, there are two general categories: those directly involved with the mind and those indirectly involved. Those dealing directly with the mind will be discussed first.

In "Fragment 33: Epigram on Kepler," the mind is a symbol for the intellect, separate from the body. But the imagination of "An Effusion at Evening" is not a part of the mind; it is the mistress of love and it is hope omnipotent. In "Ode" the "cloudless azure of the mind" suggests

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142 Coleridge, Poems, l. 22, p. 470.
143 Ibid., l. 25, p. 357.
144 Ibid., l. 36, p. 254.
145 Ibid., poem, p. 253.
146 Ibid., l. 1, p. 66.
147 Ibid., l. 56, p. 400.
148 Ibid., l. 3, p. 501.
149 Ibid., l. 1, p. 49.
untroubled thoughts which attempt to cure the diseased
time.\footnote{Ibid., l. 9, p. 35.} Products of the mind, thoughts, are symbols in
"Love's Sanctuary"\footnote{Ibid., l. 4, p. 362.} and "Constancy to an Ideal Object."\footnote{Ibid., l. 4, p. 455.} In the first poem, the thoughts are symbols of the love's
ideal, and in the second poem they are symbolic of constancy.

Another aspect of the mind, the memory, is portrayed in
"Anna and Harland."\footnote{Ibid., l. 9, p. 392.} The memory is symbolic of time past
and of beauty.

Indirectly related to the mind are several other symbols.
In "Ad Vilmum Axiologum" the music is symbolic of the "Life
of the Spirit."\footnote{Ibid., l. 9, p. 392.} In the same poem the song is symbolic of
the beauty of the verse.\footnote{Ibid., l. 1, p. 391.} And in the poem "To the Rev.
W. J. Hort," the "thrilling notes" are symbols of beauty and
love.\footnote{Ibid., l. 15, p. 5.} In "Anthem," the term compassion is a symbol for
the healer of wounds, the bringer of joy, and for salvation
in general.\footnote{Ibid., l. 80, p. 134.} In the poem "To Nature" the fragrance men-
tioned is a symbol for love, beauty, and nature.\footnote{Ibid., l. 11, p. 429.} Fancy
is a symbol for imagination in "The Destiny of Nations"\footnote{Ibid., l. 15, p. 5.}
and for the boldest, perpetual traveller in "The Delinquent
Travellers."160 And the east as a symbol for birth and beginning suggests potential hope in "France: An Ode."161

Further removed from the mind than the above symbols are several others of equal importance. One of these is the magic of "The Rash Conjurer."162 In this poem, the magic alluded to is symbolic of unreligious mystery and of evil. The term limbo, mentioned in "Limbo," is a symbol for a state of purgatory.163 In Catholic theology, limbo is the "... indefinite region which borders on Heaven or Hell according to the class of souls there detained."164 By extension then limbo is, as in the poem, "... a real or imaginary place to which persons or things are relegated when cast aside, forgotten, or out-of-date."165 The chaos166 and the abyss167 of "The Destiny of Nations" are symbols relating one theory of the earth's origin. They refer to the "infinite Space, whence gods, men, and all things arose."168 In the same poem, the deep refers to the primordial sea.169

Four other symbols deserve special mention. These are dream, soul, ghost, and death. In "Phantom or Fact" the

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160 Ibid., I. 60, p. 445.  
161 Ibid., I. 47, p. 246.  
162 Ibid., I. 54, p. 400.  
163 Ibid., I. 1, p. 429.  
164 Jobes, II, p. 996.  
165 Ibid.  
166 Coleridge, Poems, I. 280, p. 140.  
167 Ibid., I. 284, p. 140.  
168 Jobes, I, p. 312.  
dream of life represents one's system of visions. The soul of "Faith, Hope, and Charity" is the harp of life; when the soul is unloving, it is as an untuned harp. In "Fragment 7," the soul represents man's inner life, his inner being; in "Lines Written at Shurton Bars, Near Bridgewater, September 1795, in Answer to a Letter from Bristol," Sara's soul is a symbol for the ultimate loved one, Sara Fricker herself; and in the poem "On a Late Connubial Rupture in High Life" the souls represent personalities, which according to the poem are capable of blending in the same process by which dew-drops blend. In "The Complaint of Ninathoma," the ghost is symbolic of the faint traces of an idea. In "The Dungeon," the ghost is the soul of man. In "Limbo," the shades are the souls of the deceased. Death referred to in "The Death of the Starling" is that of love, and in "Fragment 19" it is symbolic of the spiritual decay of man.

Non-Physical Symbols Concerned with Emotions or Emotional Abstractions

Within this category are the symbols pertaining to human emotions or to emotional abstractions which are not

170 Ibid., 1. 20, p. 485.
171 Ibid., 1. 21, p. 428.
172 Ibid., 1. 5, p. 495.
173 Ibid., 1. 23, p. 57.
174 Ibid., 1. 19, p. 152.
175 Ibid., 1. 9, p. 39.
176 Ibid., 1. 29, p. 186.
177 Ibid., 1. 17, p. 430.
178 Ibid., 1. 4, p. 61.
179 Ibid., 1. 4, p. 498.
readily classified in any other way. The abstractions are related either to ideas or to people. Among the emotions suggesting ideas is the term love. In "Ad Vilmum Axiologum," love is depicted as the "Spirit of Life."\(^{180}\) In "Anthem" love is similar to the sun, for it warms the life-paths of all whom it touches.\(^{181}\) In "Desire," it is depicted as the "language of the heart."\(^{182}\) In "Domestic Peace," love is the "sire of pleasing fears."\(^{183}\) It is a panacea in "Dura Navis";\(^{184}\) it is the bride in "Love's Apparition and Evanishment";\(^{185}\) and it is a living, feeling being in "The Rose."\(^{186}\) In "The Visionary Hope," "Love's Despair" is "Hope's pining Ghost."\(^{187}\) Another emotion portrayed symbolically is hope. In "Fragment 1," the "Cherub Hope" is symbolic of innocent, youthful dreams.\(^{188}\) And in "Love's Apparition and Evanishment," hope is the bridesmaid, for hope is "Love's Older Sister."\(^{189}\)

Other than these two major ideas are several lesser concepts. One, the new joy felt in "The Picture," is symbolic of a lover's resolution.\(^{190}\) Similarly, kisses are

\(^{180}\) Ibid., 1. 9, p. 392.  
\(^{181}\) Ibid., 1. 31, p. 6.  
\(^{182}\) Ibid., 1. 1, p. 485.  
\(^{183}\) Ibid., 1. 11, p. 72.  
\(^{184}\) Ibid., 1. 62, p. 4.  
\(^{185}\) Ibid., 1. 23, p. 489.  
\(^{186}\) Ibid., 1. 4, p. 45.  
\(^{187}\) Ibid., 1. 29, p. 416.  
\(^{188}\) Ibid., 1. 4, p. 493.  
\(^{189}\) Ibid., 1. 18, p. 489.  
\(^{190}\) Ibid., 1. 8, p. 369.
symbolic of a love-formula;\textsuperscript{191} they are the perfect way to achieve harmony. In "Destiny of Nations," wisdom becomes the "mother of retired thoughts."\textsuperscript{192} In "Youth and Age," friendship is symbolically represented as a sheltering tree.\textsuperscript{193} And the three attributes in "Fire, Famine, and Slaughter" are symbolic representations of the servants of evil.\textsuperscript{194}

Several people are closely related to emotional symbols in the minor poems. In "Kisses" Cupid is alluded to through the reference to the "eyeless chemist."\textsuperscript{195} His eyelessness symbolizes the blindness of love. In "Nil Pejus Est Caelibe Vita," there appears Hymeneal;\textsuperscript{196} the term refers to the god of marriage and thus is symbolic of the marriage ties. In "Kisses," the "Elixir of Delight"\textsuperscript{197} typifies the attainable height of emotions. In "The Delinquent Travellers"\textsuperscript{198} and "The Madman and the Lethargist,"\textsuperscript{199} the term "John Bull" is symbolic of England or of a typical Englishman. And the Beldame\textsuperscript{200} of "The Destiny of Nations" is symbolic of an ugly old woman; in this poem, she is continually described as

\textsuperscript{191}"Kisses," \textit{ibid.}, l. 15, p. 47.
\textsuperscript{192}\textit{Ibid.}, l. 140, p. 137.
\textsuperscript{193}\textit{Ibid.}, l. 19, p. 440.
\textsuperscript{194}\textit{Ibid.}, l. 1; l. 3; l. 2; p. 237.
\textsuperscript{195}\textit{Ibid.}, l. 11, p. 47.
\textsuperscript{196}\textit{Ibid.}, l. 5, p. 4.
\textsuperscript{197}\textit{Ibid.}, l. 2, p. 46.
\textsuperscript{198}\textit{Ibid.}, l. 10, p. 444.
\textsuperscript{199}\textit{Ibid.}, l. 20, p. 415.
\textsuperscript{200}\textit{Ibid.}, l. 296, p. 140.
"the Hell Hag." Thus, it seems most likely that here she is symbolic of the evil powers in the world.

Selected Miscellaneous

Non-Physical Symbols

The symbols of this classification are those which cannot be easily placed in any of the other non-physical classes. However, as with the emotional symbols, those of this classification will be divided into those suggesting ideas and those standing for people.

One of the most important idea-symbols is the mist. In "Alice du Clos," the mist represents love; in "Fears in Solitude," the mist suggests both a love-giving and a life-giving power; in "The Garden of Boccacio," the mist represents ambiguity; and in "Lines Suggested by the Last Words of Berengarius," the mist suggests hope. Similarly, in "Ode to the Departing Year," the mist suggests hope. In "Reason," the mist is portrayed as density, that which is

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201 Ibid., l. 300, p. 141.

202 The mist, haze, vapour, and frost symbols which are included in this selection are considered to be non-physical. It is admitted that they are physical in that they can be touched and seen; but they are here classed with the non-physical symbols because they evoke highly emotional reactions and because they are abstractly drawn in the poems from which they are taken.

203 Coleridge, Poems, 1. 66, p. 471.

204 Ibid., l. 8, p. 257.

205 Ibid., l. 20, p. 478.

206 Ibid., l. 35, p. 461.

207 Ibid., l. 54, p. 163.
Perhaps the most symbolic mist of all occurs in the poem "On a Cataract." According to George M. Ridenour, this mist blends morning, noon, and night, in images of motherliness, to create a suitable atmosphere for the birth of the god who unites human and natural, natural and divine, infancy and maturity, creation and destruction, in a manner suggesting the amoral reconciliations of "Kubla Khan." Throughout the poems, the "mists are a regular vehicle of romantic mingling." And as has been pointed out before, the mists sometimes symbolize promised joy, for as Durr suggests,

The transition from isolated despondency to unitive joy ..., is often symbolized as a passage out of some enclosing, obscuring environment—fog, or mist, or dell, or thick woods—into a sudden expanse of open country.

A similar development occurs with the other emotion-connected moisture symbols. In "Court, or the Circassian Love-Chaunt," the vapor represents dimmed but present hopes, and in "The Old Man of the Alps," the vapor symbolizes heavy, depressing sadness. In "Frost at Midnight," the frost typifies silence, the silence of nature's messenger. The

\[208\text{Ibid., 1. 1, p. 477.} \quad 209\text{Ibid., 1. 10, p. 308.} \quad 210\text{Ridenour, p. 75.} \quad 211\text{Ibid.} \quad 212\text{Durr, p. 519.} \quad 213\text{Coleridge, Poems, 1. 42, p. 254.} \quad 214\text{Ibid., 1. 112, p. 250.} \quad 215\text{Ibid., 1. 1, p. 240.}\]
waves mentioned in "Dura Navis" represent the presence of trouble.\textsuperscript{216}

In "The Ballad of the Dark Ladie," the term \textit{three times} is a magical number, a symbol for completion;\textsuperscript{217} its companion term, \textit{thrice}, carries these same meanings in the poem "To Fortune."\textsuperscript{218} In "The Destiny of Nations," the alphabet symbolizes the pattern for survival.\textsuperscript{219} Reality in all its harshness is portrayed through the moonless night of "Lines on an Autumnal Evening."\textsuperscript{220} But in the same poem the purple clouds are symbolic of fanciful ideas and hopes,\textsuperscript{221} and the sigh is symbolic of one longing for love.\textsuperscript{222}

In the poem "On Gala Hill," the summit alluded to is a symbol for one's goal in life.\textsuperscript{223} The cloudland of "Fancy in Nubibus" is a symbol for the poetic realm of perfection.\textsuperscript{224} In "An Exile," names is a symbol for the shells of people; as such, it may be a symbol for incompleteness.\textsuperscript{225} The rainbow of "The Gentle Look" symbolizes faint but lasting hope.\textsuperscript{226} The odors alluded to in "The Faded Flower" are symbols for the beauties of life, for the life force.\textsuperscript{227} Similarly, the

\begin{itemize}
\item \textsuperscript{216}Ibid., I. 10, p. 2.
\item \textsuperscript{218}Ibid., I. 23, p. 55.
\item \textsuperscript{220}Ibid., I. 106, p. 54.
\item \textsuperscript{222}Ibid., I. 6, p. 52.
\item \textsuperscript{224}Ibid., I. 9, p. 435.
\item \textsuperscript{226}Ibid., I. 14, p. 43.
\item \textsuperscript{217}Ibid., I. 9, p. 233.
\item \textsuperscript{219}Ibid., I. 19, p. 132.
\item \textsuperscript{221}Ibid., I. 2, p. 51.
\item \textsuperscript{223}Ibid., I. 2, p. 56.
\item \textsuperscript{225}Ibid., I. 2, p. 392.
\item \textsuperscript{227}Ibid., I. 3, p. 70.
\end{itemize}
train alluded to in "Lines: on an Autumnal Evening" is symbolic of the past,\(^228\) and the grey clouds of "Reflections on Having Left a Place of Retirement" are symbols of dark moments.\(^229\) Even "Poesy" becomes a symbol. In "The Garden of Boccacio," it typifies the spirit of poetry;\(^230\) in "To Matilda Betham from a Stranger," it is the "instrument" which the young lady plays.\(^231\)

Although the non-physical symbols are such that they cannot be held, they also are such that they cannot be effectively excluded. They are intrinsic to the interpretation of the poems. Similarly, the religious symbols are also integral to the poems.

\(^{228}\)Ibid., l. 8, p. 51.  \(^{229}\)Ibid., l. 31, p. 107.  \(^{230}\)Ibid., l. 51, p. 479.  \(^{231}\)Ibid., l. 2, p. 374.
CHAPTER IV

RELIGIOUS SYMBOLS

From the day Coleridge was born, his father intended for him to be a parson; however, Coleridge himself first thought to be a surgeon. This notion soon gave way to metaphysics and then to theology; even while thoroughly involved in writing poetry, Coleridge often thought of becoming a Unitarian minister in order to supplement his income. But during the last few years of his life, he staunchly upheld and defended the Trinitarian doctrines which supplanted his earlier Unitarianism.

Understandably then, Coleridge does use religious symbols in his poetry. These may be divided into four groups, pertaining to real or imaginary persons, to animals, to nature, and to miscellaneous objects or ideas. Within each of these groups the discussion will center around both Christian and non-Christian symbols.

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2 Ibid., p. 11.
3 Ibid., p. 86.
4 Ibid., p. 310.
5 Ibid., p. 194.
Religious Symbols Pertaining to People, Real and Imaginary

The majority of the symbols within this classification pertain to God, the arch enemy, and the common man.

The supreme deity is referred to by several names. In "Religious Musings," he is called the "Omnific Mind," the "Supreme Reality," and the "Great Invisible." Possible secondary meanings of these symbols are, respectively, love and its powers, faith and its powers, and the omnipotence of God. In "Constancy to an Ideal Object," the helmsman may be symbolic of God, as he suggests divine guidance. In "Sonnet on Receiving a Letter Informing Me of the Birth of a Son" God is called the "Eternal Sire." Less important in the religious hierarchy are several other persons. One of these is Mohammed of "Mohamet" and "Metrical Experiment 5: Nonsense." Mohammed is the apostle of Allah and the prophet and founder of Mohammedanism. As such, he may be symbolic of faith and of its powers.

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6 Coleridge, Poems, i. 105. p. 113.
7 Ibid., i. 133, p. 114. 8 Ibid., ii. 10-11, p. 109.
9 Ibid., i. 23, p. 456. 10 Ibid., i. 6, p. 153.
11 Ibid., i. 1, p. 329. 12 Ibid., i. 1, p. 513.
13 Jobes, II, p. 1114.
In "The Destiny of Nations," monads are alluded to. According to Jobes, the monads are minute, corporeal, and soul-like elements, and they are generally understood to possess the principles of form and substance, which combined constitute the universe and govern its changes. The prince alluded to in "Israel's Lament" is an embodiment of Christ. And in "Lines on a Friend Who Died of a Frenzy Fever Induced by Calumnious Reports," Ithuriel, an angel, appears. In Paradise Lost, when he discovered Satan squatting like a toad beside Eve's ear, he forced Satan to resume his proper shape; hence, he may symbolize truth.

In the minor poems, the devil and his counterparts also occur with some frequency. In "The Two Round Spaces of a Tombstone," this arch-fiend is called the devil. In "The Rash Conjurer," he is alluded to as "Anti-Christ." Furthermore, in the latter poem he represents more than evil; he symbolizes a magical force opposed to religion. In "Religious Musings," he is the "Moloch Priest." Two other evil persons

14 Coleridge, Poems, 1. 47, p. 133.
16 Ibid.
17 Coleridge, Poems, 1. 25, p. 434.
18 Ibid., 1. 4, p. 76.
20 Coleridge, Poems, 1. 36, p. 355.
21 Ibid., 1. 14, p. 329.
22 Ibid., 1. 185, p. 116.
occur in the minor poems. These are the devils "Grannam" of "The Two Round Spaces on a Tombstone," \(^{23}\) and "Lucifer's Dam" of "The Rash Conjurer." \(^ {24}\) As wives of evil, they are symbols of evil, and they seem to embody all of the evil traits to be known in the world.

Worldly man may also be a religious symbol. In "The Destiny of Nations," man's soul represents the harp of life. \(^ {25}\) In the same poem, man's spirit is symbolic of his inner being, and therefore it is his soul. \(^ {26}\) In "Religious Musings," the noontide majesty refers to man's capabilities for religious comprehension. \(^ {27}\) The heir of "My Baptismal Birth-Day" is man when reborn in Christ. \(^ {28}\) And St. Dunstan of "The Rash Conjurer" is the Archbishop of Canterbury who, according to legend, seized the devil "... by the nose with a pair of red-hot pincers and refused to release the fiend until he promised not to tempt him again." \(^ {29}\) Thus, St. Dunstan is symbolic of determined opposition to the devil.

**Religious Symbols Pertaining to Animals**

In Coleridge's minor poetry, several animals suggesting religious overtones are of symbolic importance. One of these

\(^{23}\)Ibid., l. 36, p. 355. \(^ {24}\)Ibid., l. 20, p. 399.  
\(^ {25}\)Ibid., l. 8, p. 132. \(^ {26}\)Ibid., l. 44, p. 133.  
\(^ {27}\)Ibid., l. 27, p. 113. \(^ {28}\)Ibid., l. 7, p. 490.  
\(^ {29}\)Jobes, II, p. 1368.
is the behemoth of "Religious Musings." In the poem this animal is the elephant, prey for the lion; yet he represents mankind, prey for the devil. Actually, the behemoth alludes to the land monster "... mentioned in the Old Testament, which battled the sea monster Leviathan." In addition, the lark of "Fears in Solitude" is actually a symbol for the spirit of holiness or for an angel. The "Phoenix Bird" of "The Snow-Drop" is a symbol for immortality or resurrection. It supposedly lives to a great age, at which time it burns itself to ashes, and after three days comes to life again. The "Giant Bird" of "The Destiny of Nations" is symbolic of potential storms and thus of potential evils and trouble for mankind. The "owlet Atheism" of "Fears in Solitude" is a symbol for evil and/or diseases which attack goodness. The "Python" of "The Destiny of Nations" is symbolic of a force which crushes its opposition. It also symbolizes the evil of the world, which is conquered by God's goodness. The white bear of the same poem typifies evil; on Norman churches, it represented Satan.

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30 Ibid., l. 275, p. 119. 31 Jobes, I, p. 196.
32 Coleridge, Poems, l. 27, p. 256.
33 Ibid., l. 38, p. 358. 34 Jobes, II, p. 1265.
35 Coleridge, Poems, l. 92, p. 134.
36 Ibid., l. 82, p. 259. 37 Ibid., l. 437, p. 146.
Religious Symbols Pertaining to Nature

Certain symbols pertaining to nature are predominantly of a religious nature; therefore they are included within this classification rather than with the physical or non-physical symbols.

Many of these symbols occur in "Religious Musings."
The light becomes a symbol for the presence of God; the "Diviner Light" represents the most supreme beauty attainable through God's domain. The clouds come to represent heaven itself; the river mentioned represents the diverse paths of life. The mists represent slight religious impurities; the fog becomes symbolic of troublesome, tempting times. The sun suggests both God and his celestial guidance; the red lightning typifies the salvation to be received by mankind from heaven. The "sun-scorched waste" illustrates the earthly state of mankind; the "romantic rock" symbolizes both religion and God; and the storm typifies troublesome, evil-ridden times.

40 Coleridge, Poems, l. 11, p. 109.
41 Ibid., l. 26, p. 110.
42 Ibid., l. 235, p. 118.
43 Ibid., l. 95, p. 113.
44 Ibid., l. 235, p. 118.
45 Ibid., l. 98, p. 113.
46 Ibid., l. 267, p. 118.
47 Ibid., l. 235, p. 118.
48 Ibid., l. 250, p. 118.
49 Ibid., l. 244, p. 118.
Religious nature symbols also occur in other poems. In "The Snow-Drop," the river Lethe is symbolic of forgetfulness of earthly sorrows. Mecca in "Mohomet" symbolizes the end of a long trip or the attainment of a long-cherished goal; thus it equates with the Christian heaven. The rose of "Israel's Lament" suggests the body of Christ. And the shooting stars of "Metrical Experiments 3: The Proper Unmodified Dochmius" suggest the presence of God. In "The Destiny of Nations," Gehenna is symbolic of pain and suffering. The term literally refers to the Valley of Hinnom, "... infamous in the Old Testament for idolatrous rites, including the burning of children in the fire to Moloch." 

Religious Symbols Pertaining to Miscellaneous Objects or Ideas

Within this classification are the symbols pertaining to objects or ideas possessing specifically religious values.

The "Book of Life" referred to in "Fears in Solitude" is symbolic of the rules by which men live. In contrast to this is the key in "The Devil's Thoughts," which represents the false religions by which men attempt to live.

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51 Ibid., 1. 40, p. 358.  
52 Ibid., 1. 7, p. 329.  
53 Ibid., 1. 9, p. 433.  
54 Ibid., 1. 1, p. 512.  
55 Ibid., 1. 295, p. 140.  
56 Jobes, I, p. 637.  
57 Coleridge, Poems, 1. 70, p. 259.  
58 Ibid., 1. 48, p. 323.
In "Anthem," the seraphs are mentioned; symbolic of God's domain, they are really the celestial beings surrounding Jehovah's throne and acting as messengers between heaven and earth. In "Reflections on Having Left a Place of Retirement," the white sails are signs of the presence of God. In "The Three Graves," the symbol for humility is portrayed through the allusion to Ash-Wednesday. And prophetic powers are suggested through the song of "To William Wordsworth." The faith alluded to in "Faith, Hope, and Charity" is a heavenly born power symbolic of religion.

In "Religious Musings," several other religious symbols occur. One of these is the allusion to the "Jasper throne," which suggests the heavenly seat of God. Another is the angel blaze, suggestive of the brilliance of purity and of the perfection of heaven. A third symbol is the years alluded to; they are representative of the "blest pre-eminence of Saints." Life represents a "vision shadowy of Truth" in the same poem. And the bliss mentioned therein

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59 Ibid., l. 1, p. 5.  60 Jobes, II, p. 1417-1418.
61 Coleridge, Poems, l. 36, p. 107.
62 Ibid., l. 286, p. 278.  63 Ibid., l. 2, p. 403.
64 Ibid., title, p. 427.  65 Ibid., l. 380, p. 123.
66 Ibid., l. 8, p. 109.  67 Ibid., l. 377, p. 123.
68 Ibid., l. 395, p. 124.
becomes a symbol for the presence of God;\(^6^9\) the "Sceptic" becomes a symbol for the cross upon which Christ died.\(^7^0\)

In "Ode to the Departing Year," the cloudy throne is a symbol both for God's seat and for eternity.\(^7^1\) Similarly, the "celestial mercy seat" of "Religious Musings" typifies both the throne of God and his beneficence.\(^7^2\) In "The Destiny of Nations," the harp represents man's soul.\(^7^3\) And in "Easter Holidays," Easter suggests serenity and rebirth.\(^7^4\) The "Deaf Synod" of "Ode to the Departing Year" suggests unconcern and ineptness of wise counselors.\(^7^5\) In "Religious Musings," the "Moon-blasted Madness" refers to the loss of religious faith;\(^7^6\) the "mitred atheism," to the Dam of Evil begetting sins;\(^7^7\) and the fifth seal, to the wrongs inflicted by man.\(^7^8\) Treading on graves is a symbol for sacrilege in "The Three Graves."\(^7^9\) And in this same poem, the term thrice refers to the magical completion of some non-religious rites.\(^8^0\) The number seven in "The Rash Conjurer" is a symbol for magical completion and/or for the cosmos.\(^8^1\)

\(^6^9\) Ibid., l. 73, p. 112.
\(^7^0\) Ibid., l. 30, p. 110.
\(^7^1\) Ibid., l. 64, p. 164.
\(^7^2\) Ibid., l. 52, p. 112.
\(^7^3\) Ibid., l. 9, p. 132.
\(^7^4\) Ibid., l. 1, p. 1.
\(^7^5\) Ibid., l. 91, p. 165.
\(^7^6\) Ibid., l. 338, p. 121.
\(^7^7\) Ibid., l. 133, p. 121.
\(^7^8\) Ibid., l. 304, p. 120.
\(^7^9\) Ibid., l. 204, p. 275.
\(^8^0\) Ibid., l. 389, p. 280.
\(^8^1\) Ibid., l. 4, p. 399.
CHAPTER V

CONCLUSIONS

In writing his early poems, Samuel Taylor Coleridge developed ideas and concepts which he carried over into his later poems. Few are entirely void of symbolism. Indeed, the majority of these poems are very symbolic. Coleridge learned at a very early age 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 dependant on more, and more fugitive causes. In the truly great poets . . . there is a reason assignable, not only for every word, but for the position of every word.1

Coleridge applied this concept to his own composition of poetry, and as a result, his poetry usually reads as if it were well reasoned. Subsequently, the symbols contained in the minor poems are such that the poems would not be the same if any of these symbols were either removed or juggled from place to place.

Many of the symbols reoccurring in the minor poems also occur in Coleridge’s major poems. This circumstance seems to indicate that Coleridge, during his productive years, slowly developed and continually reinforced a personal format.

1Chambers, p. 10, citing a statement made by Coleridge.
of symbolism. Moreover, the clustering that occurs around certain symbols would seem to illustrate Coleridge's preference for certain types of symbols. This group would include the heavenly bodies, birds, flowers, light, wind, other natural phenomena, and symbols relating to Christianity.

In addition, parallelisms can be drawn between Coleridge's personal life and his poetry. For example, his interest in pantheism, Sara Hutchinson, Unitarianism, and in many other subjects is reflected in his immediate poetry. Afflicted by a fundamental instability of character, Coleridge turned to and engrossed himself in several philosophical entanglements.

The symbols themselves suggest certain philosophies of their creator. This conclusion is predominantly apparent in the symbols related to love, beauty, and joy. To Coleridge, these emotions occurred only under certain conditions. As Suther implies, Coleridge's predominant symbols demonstrate "... a continuing preoccupation with the nature of the poetic experience and the conditions of its occurrence. ...

Coleridge seems to think of beauty only when there is joy in the heart; furthermore, beauty seems to be "... the congruence of part to whole, multiplicity to unity." Similarly, love is a state which, while precipitated by beauty, also

\[ 2 \text{ Ibid., p. 133.} \]
\[ 3 \text{ Suther, p. 108.} \]
\[ 4 \text{ Chambers, p. 151.} \]
\[ 5 \text{ Buxy, p. 520.} \]
illustrates Coleridge's associative ability. Coleridge seems "... to have sought in human love the satisfaction of a specifically religious need."\(^6\)

Coleridge was "... always a word-maker, an associator of images, a symbol-maker."\(^7\) In his minor poems, he applies symbolic techniques to embellish the poetry and perhaps to satisfy his spiritual needs. Although not an escape mechanism, Coleridge's symbolism does allow for a release of pent-up emotions, and, more importantly, it transmits philosophical ideas in "capsule forms" rather than in historical prose, making them relate to the poetic appeal.


\(^7\) Rouslog, "Sod-Seat," p. 809.
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