

# A Stylistic Approach to *The Rime of the Ancient Mariner*

— With Special Reference to Its Use of Repetition —

Seiichi IKADATSU

(Received 30 June 1990)

## 0. Introduction

It is a well-known fact that *The Rime of the Ancient Mariner* (hereafter *The Ancient Mariner*) is written in ballad style. We can perceive, as a matter of course, some stylistic features peculiar to traditional ballads on a first reading. For example, prosodic devices such as rhyme and alliteration or syntactic patterns which fit the ballad stanza abound in *The Ancient Mariner*, though they are used more skillfully here than in traditional ballads.

Tristram P. Coffin rightly directs our attention to Coleridge's use of ballad meter saying that "more subtle and more continual and eventually more effective is the steady rhythm of the ballad which beats objectively behind every scene and every event. . . . Thus, ballad devices serve to augment the supernatural and imaginative mood of the story."<sup>1</sup>

Among these literary devices, however, the most conspicuous is repetition in its widest sense.<sup>2</sup> Here, to illustrate the use of repetition in traditional ballads, let us quote a passage from MacEdward Leech's *The Ballad Book* :

Ballads are conventional in style, as folk songs and folk stories usually are. . . . One is immediately struck in reading ballads by the repetition of lines and phrases in a given ballad. This is, of course, a general characteristic of folk literary style. It is used for emotional effect, for emphasis, and for melody.<sup>3</sup>

This comment of Leech's basically applies to the style of *The Ancient Mariner* as a work of art. Coleridge, as a general rule, also used repetition for emotional, emphatic and musical effects. There still remain, however, some cases where repetition is used in conjunction with

other rhetorical devices, making its effect meaningful enough to require a closer examination. To put it another way, the repetition in *The Ancient Mariner*, in some cases, seems to go beyond its usual function as a rhetorical device to bear thematic or structural significance, giving us a clue to the interpretation of the poem. In the present paper, with the above-mentioned in mind, we will elucidate the Coleridgean use of repetition in *The Ancient Mariner* from a stylistic point of view. The central core of this paper, therefore, will be taken up by a linguistic examination of those parts of the text which contain typical examples of the repetition mentioned above.

### 1.0 Free Verbal Repetition

Our chief concern in this section is with repetition in the strict sense of the word. Free repetition of form, according to Geoffrey N. Leech, means the exact copying of some previous part of a text (whether word, phrase, or even sentence). In traditional rhetoric, free repetition is divided into two categories: that of immediate repetition, or *epizeuxis*, and that of intermittent repetition, or *plöce*.<sup>4</sup>

#### 1.1 Immediate Repetition

A typical example of this is seen in the earlier stage of the voyage. As God's punishment, the ship was suddenly becalmed right on the equator and the crew was suffering from a hellish thirst.

*Day after day, day after day,*  
We stuck, nor breath nor motion ;  
As idle as a *painted* ship  
Upon a *painted* ocean.

*Water, water, every where,*  
And all the boards did shrink  
*Water, water, every where,*  
Nor any drop to drink.      (II, 115–21)

Here, we find two examples of immediate repetition, *day after day* (phrase) and *water* (word).

In the latter case, however, if we take *water, water, every where* as a phrasal repetition, we can regard it as both an example of intermittent repetition of phrase and of parallelism (it is, after all, a matter of viewpoint). In the first stanza, the iteration of the diphthong /ei/ in *day* four times hints at the long duration of the penance. This is reinforced by the simile (*as idle as . . .*) containing the repetition of *paint*, with which we can easily visualize a motionless ship in a framed picture. In fact, the word 'paint' readily reminds us of 'picture' because both words belong to the same 'semantic field'.<sup>5</sup> Though they are simple in pattern, the repetitions seen in the above examples cannot be neglected in their emphatic effect as poetic expressions.

Although repetition sometimes indicates poverty of linguistic resource, it can have its own kind of eloquence. By underlining rather than elaborating the message, it represents a simple emotion with force. It may further suggest a suppressed intensity of feeling, an imprisoned feeling, as it were, for which there is no outlet but a repeated hammering at the confining walls of language.<sup>6</sup>

The intention of the poet to contrast the abundance of water in the sea with the scarcity of water to drink is emphasized by the parallel structure of the stanza. The rhyme of *shrink* and *drink* and the alliteration of the /dr/ sound in *Nor any drop to drink*, foregrounded<sup>7</sup> phonologically, serves to highlight this contrast.

Now let us proceed to the next example :

*Alone, alone, all, all, alone,*  
*Alone on a wide wide sea !*  
 And never a saint took pity on  
 My soul in agony. (IV, 232–35)

In the former two lines, we find four cases of immediate repetition (three words—*alone, all* and *wide*). We can illustrate the above pattern as AA, BB, AA . . . CC (A, B and C stand for *alone, all* and *wide* respectively). It is worth noting that the three words repeat themselves convergently in a single stanza like this. Among them, *alone* is the most striking, occurring four times. Walter S. Hallenborg glosses, "the repetition of the long /ou/ vowel in the word

*alone* lends great power to the meaning and intent of the stanza."<sup>8</sup> We can here perceive a momentary identification of viewpoint in both Coleridge as a narrator and the Mariner. Moreover, taking the religious theme into consideration, we may think that the Mariner's spiritual aloneness, as well as his aloneness in space, is suggested by this repetition.

## 1.2 Intermittent Repetition

In this section, we will concentrate on cases where a word or phrase is repeated intermittently. In the following stanzas, we come across two different types of intermittent repetition. Let us now explore the implication of these :

There passed *a weary time*. Each throat  
Was parched, and glazed each eye.  
*A weary time ! a weary time !*  
How glazed each *weary* eye,  
When looking westward, I behold  
A something in the sky.

At first it seemed a little *speck*,  
And then it seemed a *mist* ;  
It moved and moved, and took at last  
A certain *shape*, *I wist*.

*A speck, a mist, a shape, I wist*  
And still it neared and neared :  
As if it dodged a water-sprite,  
It plunged and tacked and veered. (III, 143–56)

In the first stanza, *weary* is repeated four times. Among these, the first three cases occur as a phrase *a weary time*, the fourth as the epithet of *eye*. The first occurs in the narration, but the second and the third are the mariner's spontaneous cry gushed out from the extremity of his weariness. In the first three cases, *weary* modifies *time*, meaning 'causing weariness', 'tedious' or 'irksome'. In the last case, however, the clause *glazed each eye* in the second line is resumed as an exclamatory sentence and *weary* subtly steals into it as a modifier of *eye*, bear-

ing a different meaning from the former three. The *OED* defines the word 'weary' as follows : (said of the body, its limb or organs) 'having the feeling of loss of strength', 'languor'. So, we may regard this as an example of Coleridge's ingenious use of repetition.

The closing lines of the first stanza raise the hope that some form of help is on the way. It should be noted that *A something* is intentionally used by the poet for its vagueness with which a strong expectation of the mariner is conveyed more effectively to us the readers. In the second stanza, an object seen in the distance as a small speck is nearing the ship and this takes a certain shape at last. The movement of the approaching object is described with the device of montage.<sup>9</sup> A very tight compression of three shots is seen here and is expressed in parallelism, using adverbials contrastively : *At first. . . a little speck, then. . . a mist, at last. . . a certain shape*. The suspense built by these three snap shots reaches its climax here through the concentrated repetition (we may call it a kind of *resumption*) of the preceding elements in one line : *A speck, a mist, a shape, I wist*. In the first line of the third stanza, *I wist* is resumed at the same position as the last line of the previous stanza. We may, using the term in traditional rhetoric, call it *epistrophe* (final repetition). This repetition is foregrounded, partly because it makes the rhyme unusually regular with the rhyming sound /st/ occurring four times consecutively : *mist, last, and wist* (twice), and partly because its archaism attracts the readers attention in itself.<sup>10</sup> All these serve to build up a tight connection between the latter two stanzas.

It follows from the above analysis that the repetition seen in these stanzas, as a whole, contributes to describe the scene vividly by contrasting the sudden change of the mariner's psychological situation, that is, from the extremity of weariness to the climax of expectation.

## 2.0 Verbal Parallelism

It is needless to say that *The Ancient Mariner* (an imitation of the ballad style) is parallelistic in design and abounds in many kinds of parallelism and free repetition. According to Roman Jakobson, any form of parallelism is an apportionment of invariants and variables.<sup>11</sup> In other words, any parallelism must have an element of identity and an element of contrast. To give an example :

Her lips were red, her looks were free,  
Her locks were yellow as gold :  
Her skin was as white as leprosy, (III, 190–2)

In traditional rhetoric, the term *anaphora* has been applied to this type of repetition. Here, we observe a pattern of repeated similar structures on different layers. Grammatically, these four sentences have a common pattern : Subject (*Her* . . .) + Verbal (*were or was*) + Adjectival. In this pattern, *Her*, *were (was)* and the suffix (-s) of the plural nouns in the first three sentences are invariants. Phonologically, the variables (*lips /lips/, looks /luks/ and locks /lɔks/*) have a similar structure : consonant (/l/, alliterating sound) + short vowel (/i/, /u/ or /ɔ/) + consonant (/k/ or /p/ + /s/). In this phonological structure, the two consonants (initial /l/ and final /s/) can be counted as invariant elements, and other consonants put between them as variables. Moreover, we perceive another parallel pattern between the third and fourth sentences if we take the syntactic pattern of simile (*as. . . as. . .*) as an invariant, though the verbal pattern is not identical owing to metrical restriction. Thus, we can list up many foregrounded patterns even from a short passage like this.

Then, how should we interpret the foregrounded regularities of parallelism? The interpretation of parallelism, according to Leech, involves appreciating some external connection between these elements. This connection is either that of similarity or of contrast.<sup>12</sup> It is clear that in the above example, the connection among the variables is that of similarity : *lips, looks, locks* and *skins* belong to the same semantic category, namely, they are all parts of body, though we can not count *looks* in it in a strict sense. This is similarly the case with the second variables. They all, except *free*, refer to colour. From this evidence, we may assume that the poet intended to make the appearance of a night-mare of 'LIFE-IN-DEATH' impressive by emphasizing its parts with parallelism. It can be said that he is successful in this attempt, because this parallelism gives us a vivid picture of the weird night-mare with its equal emphasis on each part of the dead woman's appearance.

Parallelism is usually divided into four types according to its form or effect as follows : (1) Synonymous, (2) Antithetical, (3) Synthetic or Cumulative, (4) Climactic.<sup>13</sup> It is, however, not always easy for us to make a clear distinction among synonymous, synthetic and climactic parallelism. In the discussion below, we will employ this classification for convenience, though there are some instances where we can not decide these types with full confidence.

## 2.1 Synonymous Parallelism

In this type of parallelism, the second line (or lines) enforces the first by repeating the thought (or purport), and the repetition of actual words is not necessarily required.

*The fair breeze blew, the white foam flew*  
*The furrow followed free ;*  
 We were the first that ever burst  
 Into that silent sea. (II, 103–6)

The striking effect of prosodic devices in this stanza has attracted attention from many scholars. Leech, for example, asserts :

It would take a page to list the many interlocking foregrounded patterns—metre, end-rhyme, internal rhyme, alliteration, and syntactic parallelism—in this short passage.<sup>14</sup>

Let us now examine the underlying structures both on syntactical and phonological levels. Looking at the two clauses in the first line, we immediately notice that they have (1) identical sentence structures (Subject + Verbal), (2) identical subject structure (Determiner + Modifier + Noun), (3) verbal and phonological congruence between *blew* and *flew*. The third clause is slightly varied from the former two : (1) the modifier is omitted, (2) the verb has the past tense suffix (-ed), (3) an adverbial is added. In spite of minor changes in the third clause, the identity of clause structure is retained among these, reinforced by prosodic devices such as the alliteration of the /f/ sound or the internal rhyme between *blew* and *flew* (in the first line) or *first* and *burst* (in the third line).

Concerning the effect of these lines, the smooth and steady sailing of the ship is expressed by the triplicated rhythmical lines. Then, this smoothness is suddenly broken up in the next stanza.

*Down dropt* the breeze, the sails *dropt down*  
 'Twas sad as sad could be  
 And we did speak only to break  
 The silence of the sea ! (II, 107–10)

Here, the smooth rhythm produced by the parallelism is interrupted by the repetition of *down* and *dropt* in a reverse order like a mirror image (the proper rhetorical term is *antistrophe*). We have, here, a new understanding of the stylistic effect of parallelism owing to the con-

trast with the different type of repetition.

## 2.2 Antithetical Parallelism

In antithetical parallelism, the second line (lines or stanza) denies or contrasts the first. In part II, the crew's response to the mariner's killing the Albatolos is introduced as follows :

And I had done a hellish thing,  
 And it would work 'em woe :  
*For all averred, I had killed the bird  
 That made the breeze to blow.  
 Ah wretch ! said they, the bird to slay,  
 That made the breeze to blow !*

Nor dim nor red, like God's own head,  
 The glorious Sun uprist :  
*Then all averred, I had killed the bird  
 That brought the fog and mist.  
 'Twas right, said they, such birds to slay,  
 That bring the fog and mist.*

(II, 91-102)

The marginal gloss by the poet reads as follows :

(for the first stanza) : His shipmates cry out against the ancient Mariner, for killing the bird of good luck.

(for the second stanza) : But when the fog cleared off, they justify the same, and this make themselves accomplices in the crime.

“These two stanzas,” J. B. Beer annotates, “ reveal the shipmates' enslavement both by their initial condemnation and their subsequent approval of the Mariner's action. They are prevented from shootig the bird largely by superstition ; when bad luck follows the Mariner's action they obey their superstition and blame him ; but when this is followed by fair weath-



er, they at once tack about and accept this new fact as a basis for approving the deed.”<sup>15</sup> It is evident from this comment that the point the poet wanted to make here is how inconstantly the crew tacked in evaluating the mariner’s deed.

Now, bearing this in mind, let us return to the poetic texture itself. A glance at the above two stanzas shows us a parallel pattern between them. The common structure is easily recognized by omitting the variables from them.

.....  
 .....  
 ... all averred, I had killed the bird  
 That.....  
 ..... said they, the bird to slay  
 That.....

The capricious attitude of the shipmates toward the mariner’s killing the Albatross is clearly shown by the contrast between *made the breeze to blow* and *brought the fog and mist*, between *Ah wretch!* and *'Twas right*, respectively. From this simplification of stanzaic structure, it may be understood that a simple stylistic device, when used properly, can work more effectively than complex rhetorical devices or gaudy poetic dictions. Compared with the vividness or expression produced by this parallelism, even the marginal gloss by the poet himself is reduced to a dull and prosaic expression.

**2.3 Synthetic Parallelism**

In this type of parallelism, the second line, or several consecutive lines, supplements or completes the first. In *The Ancient Mariner*, this type of parallelism is preponderant over the other types. The description of the night-mare which we mentioned at the beginning of this section also belongs to this type. Let us take another example :

And now there came both mist and snow,  
 And it grew wondrous cold :  
 And ice, *mast-high*, came floating by,  
 As green as emerald.

And through the drifts the snowy cliffs  
 Did send a dismal sheen.  
 Nor shapes of men nor beasts we ken—  
*The ice was all between.*

*The ice was here, the ice was there,*  
*The ice was all around :*  
 It cracked and growled, and roared and howled,  
 Like noises in a swound ! ( I , 51–62)

It is said that Coleridge had read extensively in various travel books of the time. John Livingston Lowes, in his book *The Road to Xanadu*, set himself the task of tracing the sources Coleridge used in order to produce *The Ancient Mariner* and devoted one chapter to the fields of ice.<sup>16</sup> After pointing out that Coleridge borrowed expressions such as *mast-high*, *green as emerald* and *comes floating by* from these books, he states as follows :

Every word, with the instant intelligibility of speech daily on the lips, calls up its picture, and the thing which is Coleridge's is the marshalling of a shapeless confusion of scattered recollections into clarity, order, and form. The originality of scattered recollections into clarity, order, and form. The originality of *The Ancient Mariner* is the originality of every great work of art, and any shock which our preconceptions may now and then experience will find, I hope, reasonable compensation in a possibly fresh conception of the way in which the imagination operates.<sup>17</sup>

Here, Coleridge gives us, as Lowes points out, a vivid picture of the ice fields by using the voyagers' words from logbooks. It should be noted, however, that he also utilized the parallelism to describe the spectacular scene of the frozen sea. The last line of the second stanza *The ice was all between* is supplemented by triplicated clauses of the same pattern in the next stanza :

.....  
 The ice was all between.

The ice was here, the ice was there,  
 The ice was all around :

.....

In most of the examples examined so far, parallel clauses do not extend over the next stanza as seen here. In traditional ballads, where the structure of a stanza, reflecting its oral nature, is closely related to its content,<sup>18</sup> we seldom come across deviations of parallelistic sentence patterns like this. To look at it from Coleridge's standpoint, it may be said that he exploited this irregular pattern as a technique to express the vastness of the ice fields, giving full consideration to the visual effect on the printed page. In other words, he tried to express a stretch of ice fields typographically using the extension of the element consisting of parallelism into the next stanza.

Moreover, it should not be overlooked that this parallelism is well contrasted with the description of the cracking of ice in the following line, which, in contrast, has a different sentence structure, that is, the enumeration of four verbs and that of coordinate conjunction *and* : *It cracked and growled, and roared and howled*. The tremendous noises of the ice is represented by the onomatopoeia of these four verbs. Here, Coleridge again borrowed these phraseologies from voyagers :

'There was such a frightful rumbling, and *cracking* of the ice', says Crantz, 'as if many cannon had been fired at once, and then ensued a violent noise, like the *roaring* of a cascade.'<sup>19</sup>

Dithmar Blefkens, in Purchas, writes : 'I sayled not without great feare unto this Ice, and I observed, that this Ice was violently cast against the Rockes by force of the winds, and so made a mournfull sound afarre off, as if miserable *howlings* were heard there.'<sup>20</sup>

We may accordingly conclude that one of Coleridge's gift as an artist is poetic imagination with which he could mold ordinary words into poetic expressions by putting them into contexts where they can take on a new meaning in harmony with the versification.

Now we proceed to the last example of this type, where the two stanzas concerned have a

parallel structure :

*Beyond the shadow of the ship,*  
*I watched the water-snakes :*  
 They moved in tracks of shining white,  
 And when they reared, the elfish light  
 Fell off in hoary flakes.

*Within the shadow of the ship*  
*I watched their rich attire :*  
 Blue, glossy green, and velvet black,  
 They coiled and swam ; and every track  
 Was a flash of golden fire. (IV, 272–81)

The former two lines of both stanzas, having an identical syntactic structure, can be considered invariants in this example of parallelism. On the other hand, the latter three lines of both stanzas are variables. It is true that they are syntactically different from each other, but conversely they are quite similar in meaning. That is, they both show us the fantastic figures of water-snakes under the light of the moon. Many commentators have made mention of the antiphony of these stanzas. As we have no space to consider the process of the formation of these stanzas, we will leave this in the hands of J. L. Lowes,<sup>21</sup> only pointing that this is also the fruit of Coleridge's shaping spirit of imagination. The point is that both stanzas are functioning cumulatively in the description of the beauty of richly coloured water-snakes, setting a scene for the Mariner's redemption in the next stanza. The Mariner, touched by "their beauty and their happiness", blesses them unexpectedly.

O happy living things ! no tongue  
 Their beauty might declare :  
 A spring of love gushed from my heart,  
 And I blessed them unaware :  
 Sure my kind saint took pity on me,  
 And I blessed them unaware. (IV, 282–87)

E. M. W. Tillyard observes that the stanza beginning with line 257 is the climax of the Mariner's suffering, and the change of mood takes place at line 272, that is, at the stanza we quoted above as an example of stanzaic parallelism, though rhythmically and emotionally the change had already come in line 263.<sup>22</sup> As is seen from Tillyard's remark, this scene is no doubt the climax of the story. So we can rightfully assume that Coleridge attached importance to parallelism here as an effective stylistic device.

#### 2.4 Climactic Parallelism

Lastly, we deal with climactic parallelism in this section. In this type, each successive line (lines or stanza) adds to its predecessor, usually taking words from it and completing it. As mentioned earlier, the distinction among the four types (except for antithetical parallelism) is not so clear-cut, but the next example surely falls into this category.

*I looked* upon the rotting sea,  
And drew my eyes away ;  
*I looked* upon the rotting deck,  
And there the dead men lay.

*I looked* to heaven, and tried to pray ;  
But or ever a prayer had gusht,  
A wicked whisper came, and made  
My heart as dry as dust. (IV, 240–47)

The interesting point in this example is its climactic effect consisting of trinary patterning. It can be illustrated as follows where 'A' and 'a' symbolize variables in phrase and in clause, respectively :

I looked (A1. . . . . )  
(a1. . . . . )  
I looked (A2. . . . . )  
(a2. . . . . )



### 3. Conclusion

We assumed prior to our analysis that the most salient feature of the style of *The Ancient Mariner* is a Coleridgian use of repetition and, therefore, through the examination of both the internal verbal structures and the interrelations among these, we could discover the artistic principle underlying Coleridge's choice of language. We have already investigated their contextual functions. From these results, it can safely be said that they all serve as effective stylistic devices in conjunction with other rhetorical devices to give vivid pictures of supernatural events or of the inner state of the Mariner in their immediate contexts.

Now, let us turn to the second point, namely, the arrangement of repetition with respect to the over-all architecture of the poem. Structurally speaking, this poem is elaborately designed, and all the events happening here are closely related to each other both verbally and semantically. Interestingly, however, the examples examined above converge, roughly speaking, on the middle portions of the poem, which coincidentally corresponds with T. P. Coffin's observation about the distorted stanzas :

Now this technique is not used carelessly at all throughout the entire poem. A general survey of the whole will show that the preponderance of distorted stanzas occurs in the middle portions where the feeling of the supernatural is at its height, and that in the early parts, where the ship is nearer port and the events more usual, the distorted stanzas are far fewer.<sup>25</sup>

The correspondence of the results of the two analyses from different viewpoints marks the central part of the poem, where the mariner undergoes supernatural experiences, as a moment of particular significance of the story. To apply the general principle of foregrounding to the over-all structure of the narrative, this part can be said to be "foregrounded." Poetic foregrounding, according to Leech, presupposes some motivation on the part of the writer and some explanation on the part of the reader.<sup>26</sup> As for the writer's motivation, taking the above results into consideration, we may boldly maintain that he attached more importance to the effects of supernatural or mysterious power over human beings than that of religious or moral belief and that his intention of writing this poem was to actualize such an atmosphere through verbal art. Accordingly, if we stick to the religious theme which Coleridge, it seems, skillfully utilized as the frame of the story, we will be caught in his snare and run

the risk of overlooking the poetic beauty of a great work of art.

### Notes

\* I should like to thank Mr A. K. Cates, Tottori University, for improving my English. Needless to say, any inadequacies are all my own.

1 "Coleridge's Use of The Ballad Stanza in *The Rime of the Ancient Mariner*", *Modern Language Quarterly*, XIII, 1951, pp. 437-44.

2 Here, we use 'repetition' as a generic term, including parallelism in this category, though we analyse them separately under different headings in the following chapters. Ruth Finnegan states her views about parallelism as follows :

Parallelism can be discussed as a category on its own—and in a sense this is necessary in a comparative study of the prosodic systems of oral poetry—but it cannot not be divorced from the wider subject of repetition generally.

(*Oral Poetry*, Cambridge : Cambridge University Press, 1977, p. 102.)

3 p. 18.

4 *A Linguistic Guide to English Poetry*, London : Longman, 1969, p. 77.

5 See, *Longman Lexicon of Contemporary English* (London : Longman, 1981), under the entry 'Arts and Crafts'

6 G. N. Leech, *op. cit.*, p. 79.

7 As for the concept of 'foregrounding' and its application to parallelism, see G. N. Leech, *Linguistics and the Figure of Rhetoric*, in Roger Fowler (ed), *Essays on Style and Language* (London : Routledge and Kegan Paul, 1966) and Leech, *op. cit.*, Chap. IV, V.

8 *The Rime of the Ancient Mariner*, New York : Avon Books, 1967, p. 62.

9 M. J. C. Hodgart remarks on the relation between the narrative technique of ballad and montage as follows :

Eisenstein's analysis can be applied to the ballads : they tell their stories so well because they use this device of montage. They present narrative not as a continuous sequence of events but as a series of rapid flashes, and their art lies in the selection and juxtaposition of these flashes. Montage appears not only in the general lay-out but also in the conventional links describing movement. . .

(*The Ballads*, New York : Norton, 1962, pp. 27-8.)

10 The *OED* cites this passage under *Wis*, verb<sup>2</sup>.

11 cited in G. N. Leech, *op. cit.*, p. 65.



- 12 *ibid.*, p. 67.
- 13 Entry in Alex Preminger (ed), *Princeton Encyclopedia of Poetry and Poetics* (hereafter, *PEPP*), Princeton : Princeton University Press, 1974.
- 14 G. N. Leech, *op. cit.*, p. 66.
- 15 *Coleridge the Visionary*, London : Chatto & Windus, 1959, p. 149.
- 16 John Livingston Lowes, *The Road to Xanadu*, Cambridge : Riverside Press, 1927, Chap. IX "The Fields of Ice"
- 17 *ibid.* p. 142.
- 18 See, David Buchan, *The Ballad and the Folk*, London : Routledge & Kegan Poul, 1972, Chap. 9 and 12
- 19 J. L. Lowes, *op. cit.*, p. 146.
- 20 *ibid.*
- 21 *ibid.* Chap. III, IV
- 22 *Poetry and its Background*. London : Chatto & Windus, 1961, pp. 73-4.
- 23 Under the entry 'parallelism' in *PEPP*
- 24 *op. cit.*, p. 64.
- 25 *op. cit.*, p. 439.
- 26 *op. cit.*, p. 58.

