



## A Literature Review of T. S. Coleridge in China and at Abroad

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### Abstract

As a controversial figure in English literature, Coleridge is worthy of being noticed. The studies in China are relatively late and rough, yet progress has been fruitfully made; while at abroad they harvest more and earlier. And scholars in China and at abroad both are making efforts to decode Coleridge in various ways, covering life experience, poetic imagination, his religious, political and philosophical view, his view of nature and literary aesthetics, which is essence to the further insight into this great mind.

**Key words:** Coleridge; China; Abroad; Significance

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### INTRODUCTION

Coleridge is hailed by some of his contemporaries and is generally celebrated today as a great thinker, a theologian, a literary critic and a lyric poet of brilliant wit. He distinguishes himself in his obsession with metaphysical musing in humanity, meditative thought of the divine, and keen insight into the supernatural. His works, like the *Scripture*, shed the prophetic enlightenment for the human

beings, withstanding the shifting tides of taste and bearing the enduring test of time and criticism. Nevertheless, there has been a good deal of controversy on Coleridge because of his complicated life experience, his mysterious Christian belief, his radical yet conservative political view about the Revolution, and especially his three long supernatural poems. With more and more of his works discovered, collected and published, scholars in China and at abroad have delved into their studies from various perspectives which mainly cover Coleridge’s poetry, poetic theory, and his life, and gradually his undeniable significance in both British and the world literature starts to be well recognized and fully valued. Thus, it is a necessity to reevaluate Coleridge’s contribution in a systematic way.

### 1. STUDIES ON COLERIDGE IN CHINA

In general, the studies on Coleridge in China start relatively late and rough, the beginning period starts with the general introduction of Coleridge and his poetry by way of translation and later some literary features studies. But it has drawn more and more attention in recent years, and enhanced the studies in various perspectives, namely, Coleridge’s poetry, imagination, religious and philosophical perspective, literary aesthetics and his view of nature.

The introduction of Coleridge’s poetry into China is at the hands of Bian Zhiling, Gu Hongming, and Zhu Xiang by translation in the early 1920s. Whereas, imposed on the ideological change, the literary circle prefers the western modernism rather than English Romanticism, if any, the so-called optimistic Romanticists like Byron, Keats, and Shelly. And the late 1980s has witnessed the increasingly strengthened attention from translators, such as Wang Zuoliang, Tu An, Yang Deyu, and Fei Bai. Thus, translation exerts a significant influence on the following studies of Coleridge.

And the studies on Coleridge's poetry are usually bound up with their literariness and language style, mainly involving narrative structure, themes, artistic features, and the modernity of literary view. Yu Hong's "A Brief Decoding of *The Ancient Mariner*" (1984) explores the artistic features and aesthetic values lied within, considering that it is undesirable of the supernatural and surreal metaphysical meditation and the interest in medieval Christianity, which can be classified into the passive voice in Romantic poetry. Whereas, Fei Zhide's "Coleridge's *The Ancient Mariner*" (1984) opens another door to the criticism of imagination, sermon, supernaturalism, and religion. In "An Allegorical Epic of Human Growth: *The Rime of the Ancient Mariner* from Eco-critical Perspective", Liu Guoqing elaborates that in the historical context of English Romanticism, the work is found to be not only an allegorical epic about human growth, but also a heavy carrier of Coleridge's ecological ideas, with the poet's nature outlook taken into consideration. In "The Melancholy Albatross and Poetic Imagination Based on *The Ancient Mariner*" (2010), Zhang Deming decodes that this poem is involved in nature and nurture, fantasy and reality, land and sea, mishap and dream, evil and repentance, grace and curse. Guo Feng in "Coleridge's Three Supernatural Poems" (2013) elaborates Coleridge's philosophical depth into the broken relationship between man and nature, the alienated human nature and the redemptive possibility of human relationship in the real world. Thereupon, the studies are basically centered on a certain poem of Coleridge's with the purpose of digging out the essence within.

A host of scholars establish a platform for the studies on Coleridge's imagination in a fairly rough way. Wang Zuoliang, in *The History of Romantic Poetry* (1991), partly introduces Coleridge's imagination and details the practice of it, by maintaining it is a dilemma for Coleridge to depend for everything on imagination, and to base poetry on inspiration and genius. While in *The History of English Poetry* (1997), he refreshes his opinion and begins to appreciate the imagination, regarding it as the peak of a poet that none other than geniuses like Shakespeare and Milton can reach in literary circle. Lei Tipei, in *Introduction to Western Literature Theories*, awards Coleridge's imagination as the most Romantic disposition and the extraordinary and abundant one, and considers the power of imagination the highest qualification for a poet and the soul of the poetry. That is, most of them describe and comment on Coleridge's imagination, rather than give a further insight into it. Wu Haichao's "Imagination and Fancy": A Comparison Between Wordsworth's and Coleridge's Literary Ideology" (2006) illustrates the difference between these two Romanticists' attitudes towards imagination and fancy – one concentrates on the emotional overflow and the other on the reasonable expression, which actually agrees with each other in nature. Hong Fang's *On Coleridge's Theory of*

*Imagination* (2006), conducts a systematically analytical study from the perspective of materialism. She traces back to its social background and philosophical base, and comments on the feature of his imagination, the value of its realistic significance and its historical limitation. It is the "profound philosophy" and the creation of the organic imagination in Coleridge's imagination that appears to be the most impressive and unique property.

There are also some scholars taking the perspective of religion and philosophy. Jiang Xianjin, in his *Life Philosophy and Poetry: Analysis of Coleridge's Poetic Theory* (1993), asserts Coleridge's poetic theory is intimately associated with his philosophy and religion which is largely concerned with "one life", "alienation", "harmony between human and nature", and "life philosophy and mechanic philosophy". Besides, while decoding *Ancient Mariner*, Luo Yimin discovers Coleridge's potential aim is to create a character like Cain or a vagrant Jew who commits crimes and suffers a lot. He concedes man as a "permanent vagabond", can't escape the "shadow of the original sin", and it is the only way left to walk out of the shadow by struggling to win "God's love" and "redeem himself in constant confession" (2006, p.124). In "The Christian Influence on Early European Romantic Literature", Zhang Xin focuses on *Ancient Mariner* to explore how the early Romantic literature inherits and advances the medieval Christian ideas and spirit. In the form of "confession literature", it demonstrates Coleridge's psychological process of committing crimes, being punished and gaining salvation. In *Revelation and Experience: The Theological Dimension of Coleridge's Art Theory* (2010), Dong Qiqi concentrates on his core ideology of "nature", "genius", "imagination", and "symbols", and comments on his art and faith, revelation and experience. She elaborates Coleridge's works are overflow with sense of religion, and enunciates that in the long-run traditional art history, Coleridge's art theories serve as a link between past and future, extensively inheriting the essence of the predecessors and coincidentally harmonizing with the mainstream of theology. Wang Jinyu, in *A Romantic Quest for the Pantheist Infinite as Seen from the Works of Wordsworth and Coleridge* (2011), contributes to foregrounding the relation between early British Romanticism and pantheism, and offers a new perspective for the analysis of the poetic works of Wordsworth and Coleridge. Huang Yi in "A Study of Coleridge's Literary Heumanautics" (2013) attempts to give an insight into Coleridge's heumanautical procedure mainly exhibited in *The Confessions of an Inquiring Spirits*, for Coleridge provokingly thinks the Bible should be perceived as a literary work and the availability and verity of the Christian faith should be established on a tentative and moral base.

The studies on Coleridge's literary aesthetics mainly concentrate on Coleridge's being a social activist, orator, essayist, and theologian, which involve in *Lay Sermons*

(1817), *Coleridge's Shakespearean Criticism* (1818), *Aids to Reflections*, and *On the Constitution of the Church and State*. Lu Jiande, in *Fragments of Unsystematic Ideology* (2001), reflects his concern for Coleridge's argumentation and circulation, namely, I believe, and I beacon. Yang Shuxue's *Coleridge's Interpretation of the Kantian Aesthetics* (2003) surveys the philosophical foundation of Coleridge's aesthetic theory, and aims to explain Coleridge's interpretation of the Kantian aesthetics on the nature of beauty, imagination, genius, the function of art, and the organic unity of nature and man, and subject and object. Li Jieren in *Coleridge's Literature Criticism and Poem Production* (2003), tries to decode Coleridge's literary criticism and poetic theories from the perspective of dialectical materialism and historical materialism, and discovers the historic limitations and values in the contemporary field. Tao Jiajun illuminates ideological transformation in his twilight years from "metaphysical philosophy to post-metaphysical social and cultural criticism" and his "re-discovery of the identity of the intelligentsia", as well as his profound influence "on the trend of English liberal-humanistic social and cultural criticism" (2005, p.79). And Niu Xiaowu in *An Exploration of the Mysterious Elements in Coleridge's Poems* focuses on the three supernatural poems and attempts to decode the mysterious elements founded on the close reading of New Criticism. By combing the exact stanza, it decodes the subjective reasons, the profound social and cultural reasons by means of psychobiography. Additionally, Li Feng in *A Poet's Theology: Coleridge's Speculations on Romanticism* comprehensively reflects the significance of Coleridge's theology on Romanticism in the modern western history of Christian doctrine. By seizing the core values of Coleridge's theology, he gains an insight into the process of its origin, development, and heyday, which could be taken into the entire framework of the western theology on Romanticism. Bai Libin, denotes in *Organic Aesthetics in Coleridge's Shakespeare Criticism* (2009), that the organic unity refreshes and diverts the mechanical trend of Shakespeare criticism, which does indeed make a difference in the history of Shakespeare criticism and poetics. Ding Hongwei, in "Coleridge's 'Traitorous Guilt'" (2014), intends to revisit the spiritual journey Coleridge has gone through in the light of his traitorous guilty, aided by the interpretation of poetic stanzas and the examination of the recorded materials concerned.

Coleridge's view of nature has gradually been paid attention to, too. Hu Hong adopts an ecological perspective to decode Coleridge's *Ancient Mariner*, compared with H. Melville's *Moby Dick* and E. Hemingway's *The Old Man and the Sea* and pointedly concedes there indeed exists a harmonious symphony between man and nature. Moreover, Dong Qiqi in her *Poet and Nature: On Poetic Theory of Coleridge* (2005) details two different kinds of nature shin in Coleridge's poetics,

and it is the genius that is able to echo the enlightenment from nature and give birth to poetic theory by virtue of imagination. Tan Yong, in *The Supernaturalism in Coleridge's Poems* (2008), based on the decoding of supernatural theories, comments the relationship between nature and the supernatural, imagination and supernature, by evaluating the significance of it and furthering the impact on literature in future. Lu Chunfang believes the ultimate aim of Coleridge's philosophy is unity, nay, a transparent oneness between nature, human mind, and the divine. The essence of her book *Divine Nature* lies in the ecological notion that the human and nature are actually a whole identity, which is of significance by instinct as the individual and the ubiquitous. In addition, in *An Exploration into Ecological Theology in Coleridge's Poems*, Zhang Wei follows the predecessors and attempts to do an investigation of Coleridge's Eco-holism of the trinity. She evaluates Coleridge's goal of restoring a balanced relationship between human and nature, and reconsiders his understanding of nature as well as his intuitive consciousness of it; the whole process should be sanctified by the divine.

## 2. STUDIES ON COLERIDGE AT ABROAD

The studies in the western culture have been advanced in rather a profoundly mature way, which are largely centered on Coleridge's life experience, poetic imagination, religious, political and philosophical view, his view of nature, and his literary aesthetics.

Coleridge's life experience is the base of further study on his thought. Allan Grant in *A Preface to Coleridge* (1972) gives an account of Coleridge's journey to a poet and a thinker by describing the men he has met and the place he has visited. Rosemary Ashton's *The Life of Samuel Taylor Coleridge: A Critical Biography* (1996) is a relatively objective biography, substantial in content and spontaneous in writing style. It comments on the fifteen stages in Coleridge's life, full of technicality and readability. Richard Holmes expressively elucidates the early life, the heyday, and the late years throughout Coleridge's career, including *Coleridge* (1982), *Coleridge: Early Visions* (1989) and *Coleridge: Darker Reflections* (1998). The author displays an insightful investigation, with delicate and exquisite smoothness, into Coleridge's thought and the social environment and status in which his works come into being. Seamus Perry publishes *Samuel Taylor Coleridge* in 2003 as one of *The British Library Writers' Lives*, which introduces Coleridge's life experience from stem to stern.

The Coleridgean poetry study is mainly concerned with his imagination. Poetic imagination is the core value of Coleridgean ideology, which is fully reflected in his masterpiece *Biographia Literaria*. Abrams maintains Coleridge's imagination serves as the key to his poetic theory and even to the foundation of English Romantic

ideology. He regards Coleridge's imagination has been the "first important channel for the flow of organicism into the hitherto clear, if perhaps not very deep, stream of English aesthetics". And Lowes demonstrates Coleridge's most precious contribution to the understanding of the imagination does not lie in the "metaphysical lucubrations on it after it was lost", rather in the "implications of his practice while he yet possessed the power" (1955, p.xii). J. A. Appleyard presents in *Coleridge's Literary Philosophy* (1965) that Coleridge's poetic theory on imagination has surpassed well beyond the literature creation itself, brimful of the great wisdom that belongs to the view of universe. In *Imagination and Speculation in Coleridge's Conversation Poems* (1965), James D. Boulger illuminates the evolution of poetic imagination and speculative reason in conversation poems, in which imagination and reason co-exist in harmony. In *The Waking Dream*, Patricia M. Adair regards Coleridge's idiosyncratic obsession with fancy and imagination is surrounded by the power, conscious or unconscious, which also serves as the key to poems of wonder. D. Robert D. Hume's *Kant and Coleridge on Imagination* (1970), in light of the Romantic period, regards the imagination possessed by Coleridge is next to a spiritual power. And Grosvenor Powell, in *Coleridge's "Imagination" and the Infinite Regress of Consciousness* (1972), holds Coleridge's imagination occupies an exact place in cognitive system, which functions as a technical term in metaphysics. Kathleen Coburn, in *The Self Conscious Imagination* (1974), takes all Coleridge's life, works and criticism into consideration, and shows Coleridge is such a versatile mind that his "second imagination" turns out to be a profound philosophy. Beer displays the poetic value of Coleridge's "visionary" world, "It does attempt to explore some of the fields where poet and thinker met, and thus to throw light on both the intellectual organization of the poetry and the imaginative qualities implicit in the philosophy." (1959, 5) In *Coleridge's Variety* (1974), it reveals Coleridge's poetic sensibility, his imaginative education, his Romantic vision of the world, his anxiety, and his powers on mind and nature, all of which strengthen his literary criticism. And in *Coleridge's Poetic Intelligence* (1977), Beer decodes his poetic and intellectual wits from William Godwin's *An Enquiry Concerning Political Justice and Its Influence on Morals and Happiness* to the social and political state of Britain at that time, and from primary consciousness to a visionary nature. In *The Symbolic Imagination – Coleridge and the Romantic Tradition* (1977), J. Robert Barth discusses Coleridge's symbolic imagination, an everlasting topic in Romantic poetry that is often twisted by the poets, yet Coleridge's does indeed inspire them. Paul Hamilton in *Coleridge's Poetics* (1983) illustrates the origin of Coleridge's poetic thought in the mixture of English tradition and German sublimity, imagination, poetry theory, philosophical reflections, aggressive arguments, poetic elements and religious or

political criticism concerned, with which the value of poetry is reconsidered. Richard Gravil in *Coleridge's Imagination* (1985) aims to explore the tension between the theory and practice of imagination, and the difference between Wordsworth's imagination and his. David Vallins in *Coleridge and the Psychology of Romanticism* (1999) compares his psychological theories with his diverse exemplifications of Romanticism's self-reflective quest for transcendence, showing how he continually highlights the circular and mutual influence of ideas and emotions underlying idealism and the cult of the sublime. Gregory Leadbetter in *Coleridge and the Daemonic Imagination* regards the simultaneous experience of exaltation and transgression as a formative principle in Coleridge's poetry and the fabric of his philosophy, which builds a new interpretation of the poems that Coleridge's daemonic imagination gives birth to the supernatural poems. Ward elucidates "imagination and language are the twin motors of human evolution, the enablers of culture, technology, science and the arts" (2013, p.2), and the imagination, unlike what it seems to be, is confronted with the unfamiliar, the obscure, the feelings and the notion that linger on the verge of life.

Meanwhile, a group of critics start the fashion for Coleridge's religious, political and philosophical view, which extensively influences the whole land in the nineteenth century. John H Muirhead in *Coleridge as Philosopher* (1930) illuminates Coleridge's theological Platonism, with one chapter covering his religious philosophy. In *Coleridge as Religious Thinker* (1961), James D. Boulger studies the criticalness of Coleridge's religious thought on the eighteenth-century rationalism in England, his organic blend of Platonic convention and Christian doctrine, and the position of him in English intellectual history. David P. Calleo in *Coleridge and the Idea of the Modern State* (1966) demonstrates the manifestation of his works is not only involved with his profound knowledge but also a kind of powerful synthetic imagination, and he is rather a genius who is able to penetrate into the subtle yet vital relation between politics, philosophy, religion, science and art. In *Coleridge and Christian Doctrine* (1969), J. Robert Barth aims to seek order from disorder, and derive essence from chaos, reflecting Coleridge's gradually mature religious view from the form of evolution, the source of faith, the nature and effect of the Scripture, the unitarian and trinity, the power of creation and the betrayal, the redeemer, redemption and judgment, the church, sacrament and the prayer, and the ultimate existence. Thomas McFarland, in *Coleridge and the Pantheist Tradition* (1969) projects Coleridge himself has been deeply impressed by Spinoza; neither does he incline for Pantheism, nor for Plato and Kant. Instead, he has found an eclectic way out of Christian Trinity. David Newsome mentions in *Two Classes of Men* (1972), Coleridge appropriately drops the irrationality in Locke's philosophy of the eighteenth

century and discovers a much more definite way to verity. In *Coleridge the Moralist* (1977), Laurence · S · Lockridge searchingly explores Coleridge's moral idea in life, theory and poetry on the basis of freedom and alienation, the responsibility, self-evolution and English moral tradition. David Pym in *The Religious Thought of Samuel Taylor Coleridge* (1978) intends to decode Coleridge's theological thought. In his view, Coleridge fails to hold fast to the doctrine of trinity. Anthony John Harding in *Coleridge and the Inspired Word* (1985) focuses on issues like Coleridge and the Enlightenment, the philosophy of nature and imagination, inspiration and freedom granted by the Scripture, John Sterling and the universal significance of the divine, and the divinity of human – transcendentalism, namely, the specified innocence. David Jasper's *Coleridge as Poet and Religious Thinker* (1985), based on the advance of Coleridge's ideology and faith, profoundly details Coleridge's idealistic dynamic as a poet, a theologian, and a philosopher, according to the poems and essays in different stages. John Morrow in *Coleridge's Political Thought* (1990) targets the political language widely used by the writers at that time, which in turn functions as a way to the understanding of Coleridge's political philosophy. Douglas D. Hedley, in *Coleridge, Philosophy & Religion: Aids to Reflection & the Mirror of the Spirit*, aims to set out Coleridge's philosophy of religion as presented in *Aids to Reflection*, and traces his philosophy to the more immediate context of English Unitarian-Trinitarian controversy of the eighteenth and nineteenth centuries. In this way, it re-establishes Coleridge as a philosopher of religion and as a vital source for contemporary theological reflection. Newlyn's idea of Coleridge's religion is "characterized by their mix of conservative and progressive views" (2002, p.11). Coleridge, not only portrayed as a radical Unitarian, but also an Orthodox Anglican, tries his best to combine the spirit of philosophy with religious faith. Susan E. Elizabeth, in *Body and Soul in Coleridge's Notes, 1827-1834* (2010), starts from the literal record of the Note, and conducts a research on his philosophical soul that has been down to the bone. She extensively gives insight into Coleridge's philosophical quintessence and persists that the philosophy and theology all over his life appear as the key to reading his abstract theory and the Christian doctrine like creation, identity and resurrection. Graham Neville's *Coleridge and the Liberal Religious Thought: Romanticism, Science and Theological Tradition* (2010), charts the particular liberal tradition in British religious thought which stems directly from Coleridge, displays why Coleridge's thought remains so significant, and traces the ways in which his subject's theological ideas profoundly influence later British writers and scholars. Charles Ngiewih, in *S. T. Coleridge and German Transcendental Philosophy: Influence or Confluence?* (2012), attempts to dig out the connection between the

Coleridgean philosophical meditation and the German transcendental philosophy. In *Sublime Coleridge* (2012), Murray J. Evans relies on Coleridge's philosophical background to further his research on Coleridge's idea of religion, sublimity and psychology. His argument has been remaining influential for many years and often been referred to in various studies of Coleridge's works.

Also, many critics have realized Coleridge articulates a mighty and everlasting vision of human integration with nature. Modiano pins down Coleridge's attitude towards nature, addressing Coleridge's interest in nature is scattered and intermixed with a wide range of subjects. From Coleridge's letter to his brother, it is assumed governments are more likely to "stir than cure man's evil inclinations," while nature "instills the love of the good" and "gratifies one's hopes for moral regeneration" (1985, p.1). Holmes gradually exposes Coleridge's understanding of nature as a "watchman", "wanderer", "journeyman", "laker", and "mountaineer", for he is "always fascinated by anything that promised poetical marvels or metaphysical peculiarities" (1989, p.1). And Graham claims the two kinds of poetry – the natural and supernatural, are but "two species of one genus" (1990, 16), and both are concerned with the fundamental laws of human nature. James C. McKusick in *Coleridge and the Economy of Nature* (1996) tends to estimate the potential value of the ecological sense in Coleridge's intellectual development, by means of which he explores the relation between the conception of nature and his works. Reyyan Bal in *The Relationship Between the Individual and Nature in Samuel Taylor Coleridge's Poems* (2004) presents Coleridge's consistent attitude towards the relationship between man and nature, from the passive absorption of the outward nature with the sense organ to the spiritual harmony with nature, ultimately creating an utterly fresh nature beyond the five organ senses. Kazuko Oguro writes *From Sight to Insight: Coleridge's Quest for Symbol in Nature* (2007) in order to verify Coleridge's unyielding pursuit of nature, from the observation of appearance to the essence of things deep inside. Similarly, Harvey unfolds Coleridge's emotional and spiritual resonance of experience with nature, holding nature plays a part of utmost significance in Coleridge's life and works. In *Romanticism and Pleasure*, Thomas H. Schmid and Michelle Faubert mainly talks about the addiction to opium diminishes Coleridge's ability to feel pleasure, while nature has the source of joy. Trevor H. Levere in *Coleridge, Chemistry, and the Philosophy of Nature* (2013) elaborates nature is the only divinely created system, with the law of nature as the ideal ideology. In perspective of Coleridge, man has his own dependence and reason granted by the divine while the natural law lays the foundation for the creative self-management.

With the research on world literature shifting from humanism and scientism to cultural orientation, the approach to the English Romantic literature also leaves

the beaten track. And the political, economic and social context in which the literary works originate is consciously taken into consideration. Raymond Williams in *Culture and Society: Coleridge to Orwell* (1982), directed by the New Historicism, concentrates on the elements like industry, democracy, classes, art, culture and so on, combing and reconsidering the British literature tradition from the nineteenth century to the twentieth century. *The Reception Coleridge in Europe* (2007), edited by Ellinor S. Shaffer, discusses the reception of Coleridge in England, France, and Germany, and it also studies the influence of Coleridge's poetry and aesthetics on Italy, Spain, Portugal and Russia. Monika Class's *Coleridge and Kantian Ideas in England, 1796-1817* (2012) examines the historical roots of Coleridge's life-long preoccupation with Kant twenty years from the first extant Kant entry until the publication of his autobiography. Drawing on previously unpublished contemporary reviews of Kant and seeking socio-political meaning outside the literary canon in the English radical circles of the 1790s, Monika Class here establishes conceptual affinities between Coleridge's writings and that of Kant's earliest English mediators and in doing so revises Coleridge's allegedly non-political and solitary response to German philosophy.

Apart from the studies of Coleridge mentioned above, there still remains access to his literary aesthetics. Paul Magnuson elucidates in *Coleridge's Nightmare Poetry* (1974) that the poet himself realizes the failure of self-construction step by step, which is incisively and vividly presented in his nightmare poems. In *Coleridge and Wordsworth* (1988), he comments on the distinction between the "conversation" that is deeply reflected in their poetry. And in *Coleridge and the Power of Love* (1988), J. Robert Barth aims to derive love and humanity from Coleridge's idea, feelings, life experience, and especially his works. At this, love becomes a power and a principle of activity. *The Coleridge Connection: Essays for Thomas McFarland* (1990), edited by Richard Gravil and Molly Lefebure, explores Coleridge's friendship circle and the symbolic nature of this cooperation, and mainly concentrates on the relationship with his contemporary and the place that he plays as a German translator and critic. Jennifer Ford in *Coleridge on Dreaming* (1998) gives a virgin exploration into Coleridge's responses to his dreams and the attitude towards the contemporary discussions about the nature of dreams. Collins E. Gunton's *The One, the Three, and the Many: God, Creation and the Culture of Modernity* (1993) and Ronald C. Wendling's *Coleridge's Progress to Christianity: Experience and Authority in Religious Faith* (1995), in the perspective of Psychological analysis, reflects Coleridge's meandering journey to Christianity and his relation with modernity. Susan Murley in *Coleridge, Collaboration, and the Higher Criticism* (1999) holds the Bible is not a collection of works compiled by a certain god-inspired

writer, rather, it is a book filled with works by a variety of creators. And Coleridge's masterpiece *Aids to Reflection*, well-known in the nineteenth century, the compiling mode of which parallels to that of the Bible, gives Murley an insight into Coleridge's meditation on inspiration and creators. *Coleridge, Romanticism and the Orient* aims to combine an appreciation of the nature and extent of Coleridge's orientalism – in both the scholarly and the imaginative sense – with the insights which historicist criticism has given the readers into "the material, cultural and political contexts of his and other Romantics' depiction of the Orient" (2000, p.3). Peter Cheyne in *A Coleridgean Account of Meditative Experience* (2013) takes on Coleridge's musings over meditative experience, which can be seen as a test of spiritual detachment to the true, the good and the beautiful.

## CONCLUSION

It is clear-cut that, the previous studies of Coleridge mostly focus on his life experience, poetic imagination, his religious, political and philosophical view, his view of nature and literary aesthetics as well, which adds an aura to the English Romantic studies. Also, as a great mind in the history of human thought, Coleridge outshines himself by his deep insight into human civilization, which is of strengthening significance in this earthly world, thus deserving a refreshed and new consideration in the years to come.

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