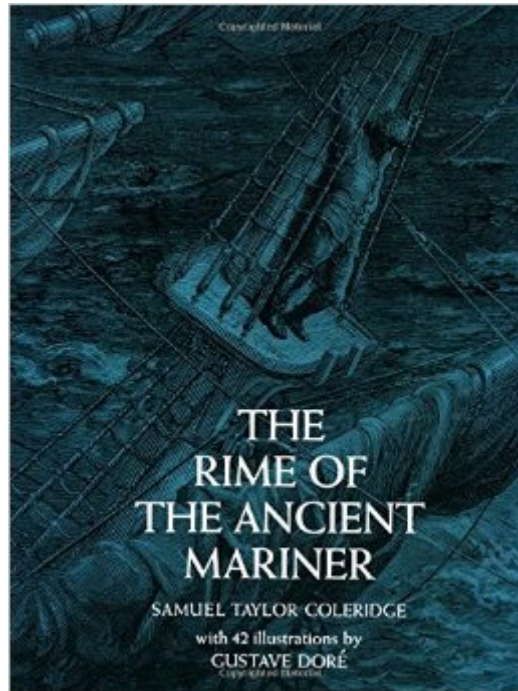




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The Rime Of The Ancient Mariner



Synopsis

Gustave Dore's magnificent engravings for *The Rime of the Ancient Mariner* are among the later works of the great French illustrator. The intensely evocative poem provided Dore with the long-awaited opportunity to convey limitless space on a gigantic scale, and he exploited the poem's fantastic range of atmosphere to the limits of its possibilities. The terrifying space of the open sea, the storms and whirlpools of an unknown ocean, the vast icy caverns of Antarctica, the hot equatorial sea swarming with monsters, all of the amazing visual elements that make Coleridge's masterpiece one of the most exciting and most memorable poems in the English language are unforgettably engraved in Dore's plates. This edition reproduces all of the plates to perfection, in their original size. The illustrations and the text of the poem appear on facing pages, so that the imaginative kinship of Dore and Coleridge is delightfully evident on every page: the illustrations capture all the moods of the poem in their full intensity, bringing the images evoked by the words into clear visual focus. Unabridged and slightly rearranged republication of the 1878 American edition. Text slightly amended to conform to the authoritative 1834 edition of the poem.

Book Information

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Customer Reviews

"It is an ancient Mariner, and he stoppeth one of thee...." Although these ominous lines perennially instill fear of final exams and term papers in the minds of high school students and Romantic English majors, they're not often remembered by adults. Mason's reading of Coleridge's 1796 epic poem is at once hypnotic and stirring. The Academy Award-nominated actor reads the chilling tale

involving clashes with sea monsters, a boat swarming with zombies and a dice game with Death in an authoritative English accent. Like the ocean surrounding the Mariner's ship, his voice ebbs and flows with the imaginative poem's various heights. He quickly rattles off, "water, water, every where, and all the boards did shrink; Water, water, everywhere, nor any drop to drink" but gently whispers "And I had done an hellish thing, and it would work `em woe: For all averred, I had killed the bird that made the breeze to blow." Coleridge (1772-1834), uses words to make the fantastical believable, and here, Mason brings those words vividly to life. A bonus track features Mason's animated reading of The Hunting of the Snark, an eight-canto poem by Lewis Carroll. Copyright 2002 Cahners Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

Grade 4 Up-- One of the classic poems of the romantic period of English literature has been illustrated with charcoal drawings and full-color, full-page pastel seascapes by Young. Coleridge's masterpiece has much to recommend it to a modern audience because of its central theme of the importance of "all things both great and small;" also, the mysterious supernatural events, the skeleton ship, and the zombie crew are occult touches that will appeal to many young readers. However, Coleridge's 18th-century rhymes and references make difficult reading and, although the marginal asides are helpful, much of the religious structure of the poem and many of the archaic words remain obscure. Although they may admire Young's dramatic pictures and will certainly enjoy the rich format of the book, few 20th-century readers will persevere unaided through all seven parts of this work of penitence. Its primary audience is adults who wish to preserve and use a recognized piece of English literature by reading it aloud to a new generation of young people. --Shirley Wilton, Ocean County College, Toms River, NJ Copyright 1992 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

And aren't so many? Samuel Taylor Coleridge lived from 1772 to 1834. He was often in ill-health, both physical and mentally. And he was a drug addict. Out of his anguish came this beautiful poem, which I first read, as so many of us did, in a high school English anthology. And I think I passed the test! Regrettably, it has taken more than half a century for a re-read, and there should have been at least a couple other re-reads along the way. Praise be to Kindle. It now makes the selection of particular Æclassical Æ works so easy, and often they are free, as this one was, and at your finger-tips within a minute or two. As the title states, it is a poem that concerns an old sailor, his days at sea, and a very notable mistake. It is a poem told, inexplicably, or not, at a

wedding feast, since it is a life-lesson. It is a sea trip from cold to warm. It is about being motionless at sea, because "For all averred, I killed the bird That made the breeze blow. That bird was a harmless Albatross. And the following part of the poem has entered the English language as an apt metaphor for ill-considered actions that come back to haunt the doer: "Instead of the cross, the Albatross about my neck was hung. The poem is also about remorse, and forgiveness, phrased as: "The man hath penance done, and penance more will do. They do make it to that elusive safe-harbor. And Coleridge closes, with this most healthy and sane advice, about our place in the universe, and how we should treat others, of our species and not, both "great and small": "He prayeth well, who loveth well, Both man and bird and beast. He prayeth best, who loveth best, All things both great and small; For the dear God who loveth us, He made and loveth all. It is a tight, fast-paced poem with memorable imagery, suitable to be read in high school still, or many years beyond. 5-stars.

I can't really say I've ever read anything by S.T. Coleridge that I didn't like. This has a very chilling mood and feel about it. It makes you feel as if you are there on the boat and heavy hearted for the poor albatross and the mariner. I also enjoyed the play on the word "albatross", for that matter. I could probably write an entire essay on this poem. If you weren't fortunate enough to have read it in high school, please do so now. It's packed full with many literary devices and techniques.

This edition is the 'Coleridge's Ancient Mariner and Select Poems' edited by FREDERICK H. SYKES, PH.D., Teachers College, Columbia University. Published in 1908 by Poems' The Scribner English Classics. This book has 1594 locations, it contains more than just the poem 'The Ancient Mariner', there are other poems, an introduction and at the back of the book there are notes explaining the poem. The plus point of this edition is the extra information this book gives in the introduction and the notes, the minus point is that the poem itself is not printed in an easy to read way: the margin is not in a straight line, the extra line between the strophes is hardly visible; it has a 'restless' look. There is a free e-book version available online which only contains the poem (and not the extra's), but is printed in a nicer way, so that one is easier to read. So if you want the extra information, this is the best version, but if you just want to read the poem, the other version is a better choice. I downloaded both. This poem is best read on a larger screen (computer?) because then the sentences do not need to be split in two, making it easier and more beautiful to read. I give the misprinted poems 1 star, but the extra information is worth 4 stars: so I have given this edition 3 stars. It is not possible to copy a bit of the poem in the way it is in the e-book, this review-site

corrects the misprint of the Kindle-book automatically. If you click on the book for a sample before you buy it, you will not see the problem that the Kindle-edition has: it does not have this problem on the computer. I can copy a bit from the notes, so you can see what kind of extra information it contains: *Page 3*, LINE 12--*eftsoons*. Anglo-Saxon _eftsona (eft_afterwards, again, + _sona_ soon), reinforced by the adverbial genitive ending _-s_. Coleridge found the word in Spenser and the old ballads.⁴, 23--*kirk*. The Scotch and Northern English form of "church." The old ballads had been preserved chiefly in the North; hence this Northern form came to be looked on as the proper word for church in the ballad style.

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Since my earliest memory I've heard portions of this poem quoted. "Water, water everywhere", is the most often recited, but several others as well. The albatross around the neck, the sadder but wiser man, etc. As a story The Rime is a bit overdone. Recited well it is excellent. As literature it is essential to have read. I've read it through perhaps three times, and it loses nothing with retelling.

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