

native reactions to solar and lunar aspects and dualisms. Professor Lowes has put us all in his debt by the immense industry and lively sympathy with which he has read and re-read so much of Coleridge's own reading in Bartram, Purchas, Bourzes, Cook, Dampier, Falconer, Martens, de Veer, Leemius, Shelvoeke, Crantz, Lewis, Burnet, Edwards and others. No analysis of sources could be more thorough, no tracing of associations more careful and convincing; and yet the total impression left by this huge labour is one not at all of futility, but of incompleteness. For Professor Lowes, while he has disclosed a Coleridge of amazing intellectual grasp (whose reach indeed, because of its very intensity as well as because of his constitutional indolence and his addiction to narcotics, often seems to make the moment of grasp not worth while), stops short on the border line of purely imaginative experience. In his long study of *The Ancient Mariner*, he seems to miss the essential allegory. His details are abundant, perhaps even superabundant; his admiration of the author of this poem, of *Christabel* and of *Kubla Khan*, is hardly "on this side idolatry", yet, when all is said, his unsparable book is content to be a review of Coleridge's intellectual and creative relation to his available sources in books, in conversations and in his life history, not (save on occasion as supplying a casual argument) to articulate part with part in the poetic intention as a whole. To be sure, there are two excellent chapters on "The Courts of the Sun" and "The Journeying Moon"; and in "The Magical Synthesis" Professor Lowes insists that "Sun, Moon, Air, Fire and Water—no longer hid in a mist of Godwinian and Berkeleyian speculations, but in visible, tangible, trenchantly concrete reality—weave the very fabric of the poem";¹⁰ and again in "The Journeying Moon" he writes that "the passage of the journeying moon through the sojourning yet ever onward moving stars owed the most deeply spiritual element

¹⁰Lowes, *op. cit.*, p. 76.