

Coleridge, Romanticism and the Orient

Cultural Negotiations

Edited by
David Vallins, Kaz Oishi
and Seamus Perry

B L O O M S B U R Y

Coleridge, Romanticism and the Orient

Also Available from Bloomsbury

Coleridge, Revision and Romanticism, Ve-Yin Tee

The Reception of Blake in the Orient, Edited by Steve Clark
and Masashi Suzuki

The Reception of S. T. Coleridge in Europe, Edited by Elinor Shaffer
and Edoardo Zuccato

Coleridge, Romanticism and the Orient

Cultural Negotiations

Edited by

David Vallins, Kaz Oishi and Seamus Perry

B L O O M S B U R Y
LONDON • NEW DELHI • NEW YORK • SYDNEY

Bloomsbury Academic

An imprint of Bloomsbury Publishing Plc

50 Bedford Square
London
WC1B 3DP
UK

1385 Broadway
New York
NY 10018
USA

www.bloomsbury.com

First published 2013

© David Vallins, Kaz Oishi, Seamus Perry and Contributors, 2013

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publishers.

No responsibility for loss caused to any individual or organization acting on or refraining from action as a result of the material in this publication can be accepted by Bloomsbury Academic or the author.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

EISBN: 978-1-4411-2134-9

Library of Congress Cataloging-in-Publication Data

A catalog record for this book is available from the Library of Congress

Typeset by Newgen Imaging Systems Pvt Ltd, Chennai, India

Contents

List of Figures	vii
Acknowledgements	viii
Symbols and Abbreviations	ix
Notes on Contributors	xi
Introduction <i>David Vallins</i>	1
Part One Coleridge, Romanticism and Oriental Cultures	
1 'Bid him bow down to that which is above him': The 'kowitz controversy' and Representations of Asian Ceremonials in Romantic Literature <i>Peter J. Kitson</i>	19
2 The 'dark tide of time': Coleridge and William Hodges' India <i>Deirdre Coleman</i>	39
3 Coleridge's Sequel to <i>Thalaba</i> and Robert Southey's Prequel to <i>Christabel</i> <i>Tim Fulford</i>	55
4 Coleridge, William Empson and Japan <i>Seamus Perry</i>	71
5 Oriental Aesthetes and Modernity: The Reception of Coleridge in Early Twentieth-Century Japan <i>Kaz Oishi</i>	85
Part Two Coleridge, Philosophy, and the Orient	
6 Coleridge, Orient, Philosophy <i>Andrew Warren</i>	103
7 Immanence and Transcendence in Coleridge's Orient <i>David Vallins</i>	119
8 'The One Life Within Us and Abroad': Coleridge and Hinduism <i>Natalie Tal Harries</i>	131
9 On Artistic Disinterestedness: Coleridge, Schopenhauer and Japanese Esoteric Buddhism Compared <i>Setsuko Wake-Naota</i>	145

Part Three 'Kubla Khan' and Romantic Orientalism

10	The Integral Significance of the 1816 Preface to 'Kubla Khan' <i>Heidi Thomson</i>	165
11	The Mathematics of Dreams: The Psychological Infinity of the East and Geometric Structures in Coleridge's 'Kubla Khan' <i>Dometa Wiegand Brothers</i>	177
12	'Kubla Khan' and British Chinoiserie: The Geopolitics of the Chinese Garden <i>Kuri Katsuyama</i>	191
	Bibliography	207
	Index	221

List of Figures

1.1	<i>The Reception of the Diplomatique</i>	23
2.1	'Veeshnu slumbering', <i>The History of Hindostan</i>	45
2.2	<i>The Ghauts at Benares</i>	47
2.3	<i>The Taj Mahal</i>	50
9.1	<i>Taizōkai [Womb Realm] Mandala</i>	156
9.2	<i>Kongōkai [Diamond] Mandala</i>	157
12.1	<i>Chinese Ko'ssau Silk Tapestry</i>	195
12.2	<i>The Approach of the Emperor of China to the Tent in Tartary</i>	197
12.3	<i>Chinese Pagoda and Bridge, in St. James's Park</i>	203
12.4	<i>The Fishing Temple at Virginia Water</i>	203

Acknowledgements

The idea for this volume, and the chapters it contains, arose from the international conference entitled 'Coleridge, Romanticism and the Orient: Cultural Negotiations', held at Kobe, Japan in July 2011, and the editors are grateful to the Japan Society for the Promotion of Science for generous support of this conference and of research leading to the publication of this volume. The editors are also grateful to Dr Elinor Shaffer of the Institute of Germanic and Romance Studies, University of London, for initially suggesting the publication of the volume, and to David Avital and Laura Murray at Bloomsbury, as well as the anonymous readers of the proposal for this volume, for their helpful advice and suggestions. The editors and contributors are grateful to the Baillieu Library, The University of Melbourne, for permission to reproduce 'Veeshnu slumbering', from Thomas Maurice, *The History of Hindostan*, vol. 1, 1795, facing p. 403; to the Royal Academy of Arts, London, for permission to reproduce William Hodges, *The Ghauts at Benares. View of Part of the City of Benares on the River Ganges, in the East Indies*; to the National Gallery of Modern Art, New Delhi, for permission to reproduce William Hodges, *The Taj Mahal* (1783); to Tōji Temple, Kyoto, Japan, for permission to reproduce *Ryōgai Mandala (Taizōkai Mandala)*, and *Ryōgai Mandala (Kongōkai Mandala)*; to the National Maritime Museum, Greenwich, for permission to reproduce *Chinese Ko'ssau Silk Tapestry* (© National Maritime Museum, Greenwich, London); to the British Library for permission to reproduce *The Approach of the Emperor of China to the Tent in Tartary* by William Alexander, as published in *An Authentic Account*, 1797 (© British Library); to the British Museum for permission to reproduce *Chinese Pagoda and Bridge, in St. James's Park* (© British Museum); and to the UK Government Art Collection for permission to reproduce *The Fishing Temple at Virginia Water*, as depicted in an aquatint, after the original watercolour by William Daniell, 1829 (© Crown copyright: UK Government Art Collection).

Symbols and Abbreviations

Symbols

Word	Text struck out thus indicates a deletion in the manuscript
< >	Indicates an insertion between the lines in the manuscript
[]	In passages from <i>Collected Letters of Samuel Taylor Coleridge</i> , indicates an insertion by the editor.

Abbreviations

AR	S. T. Coleridge. <i>Aids to Reflection</i> . Ed. John Beer. <i>Collected Works</i> . Vol. 9. Princeton: Princeton U.P., 1993.
BL	<i>Biographia Literaria</i> . Ed. James Engell and W. Jackson Bate. 2 vols. <i>Collected Works</i> . Vol. 7. Princeton: Princeton U.P., 1983.
CL	<i>Collected Letters of Samuel Taylor Coleridge</i> . Ed. E. L. Griggs. 6 vols. Oxford: Clarendon, 1956–71.
CM	S. T. Coleridge. <i>Marginalia</i> . Ed. George Whalley et al. 6 vols. <i>Collected Works</i> . Vol. 12. Princeton: Princeton U.P., 1980–2001.
CN	<i>The Notebooks of Samuel Taylor Coleridge</i> . Ed. Kathleen Coburn, Merton Christensen and Anthony John Harding. 5 vols. London: Routledge, 1957–2002.
C&S	S. T. Coleridge. <i>On the Constitution of the Church and State</i> . Ed. John Colmer. <i>Collected Works</i> . Vol. 10. Princeton: Princeton U.P., 1976.
EOT	S. T. Coleridge. <i>Essays on His Times in 'The Morning Post' and 'The Courier'</i> . Ed. David V. Erdman. 3 vols. <i>Collected Works</i> . Vol. 3. Princeton: Princeton U.P., 1977.
Friend	S. T. Coleridge. <i>The Friend</i> . Ed. Barbara E. Rooke. 2 vols. <i>Collected Works</i> . Vol. 4. Princeton: Princeton U.P., 1969.

- Lects 1795* S. T. Coleridge. *Lectures (1795) On Politics and Religion*. Ed. Lewis Patton and Peter Mann. *Collected Works*. Vol. 1. Princeton: Princeton U.P., 1971.
- Lects 1808–19* S. T. Coleridge. *Lectures 1808–19 On Literature*. Ed. R. A. Foakes. 2 vols. *Collected Works*. Vol. 5. Princeton: Princeton U.P., 1987.
- Lects 1818–19* S. T. Coleridge. *Lectures 1818–19 On the History of Philosophy*. Ed. J. R. de J. Jackson. 2 vols. *Collected Works*. Vol. 8. Princeton: Princeton U.P., 2000.
- Logic* S. T. Coleridge. *Logic*. Ed. J. R. de J. Jackson. *Collected Works*. Vol. 13. Princeton: Princeton U.P., 1981.
- LS* S. T. Coleridge. *Lay Sermons*. Ed. R. J. White. *Collected Works*. Vol. 6. Princeton: Princeton U.P., 1972.
- OM* *Opus Maximum*. Ed. Thomas McFarland. *Collected Works*. Vol. 15. Princeton: Princeton U.P., 2002.
- PW* S. T. Coleridge. *Poetical Works*. Ed. J. C. C. Mays. 3 vols in 6 parts. *Collected Works*. Vol. 16. Princeton: Princeton: U.P., 2001.
- SWF* S. T. Coleridge. *Shorter Works and Fragments*. Ed. H. J. Jackson and J. R. de J. Jackson. 2 vols. *Collected Works*. Vol. 11. Princeton: Princeton U.P., 1995.
- TT* S. T. Coleridge. *Table Talk*. Ed. Carl Woodring. 2 vols. *Collected Works*. Vol. 14. Princeton: Princeton U.P., 1990.
- Watchman* S. T. Coleridge. *The Watchman*. Ed. Lewis Patton. *Collected Works*. Vol. 2. Princeton: Princeton U.P., 1970.

Notes on Contributors

Dometa Wiegand Brothers (<http://engl.iastate.edu/directory/dwiegand>) is an Assistant Professor of English Literature at Iowa State University, specializing in Romanticism. She has published reviews, articles and essays on women poets of the eighteenth century, Coleridge, Romanticism and the history of science and mathematics. Her most recent publication is “‘Embryo Systems and Unkindled Suns’: Anna Barbauld and Astronomy’ in the Palgrave Macmillan collection *The New Science and Women’s Literary Discourse: Prefiguring Frankenstein*.

Deirdre Coleman’s research centres on eighteenth-century literature and cultural history, focusing in particular on racial ideology, colonialism, natural history and the anti-slavery movement. She has published in *ELH*, *Eighteenth-Century Life* and *Eighteenth-Century Studies*, and is author of *Romantic Colonization and British Anti-Slavery* (Cambridge U.P., 2005). Most recently she has co-edited (with Hilary Fraser) *Minds, Bodies, Machines, 1770–1930* (Palgrave, 2011). She holds the Robert Wallace Chair of English at the University of Melbourne.

Tim Fulford is a Professor of English at De Montfort University, Leicester. He is the author of many books and articles on Romanticism and the co-editor of the *Collected Letters*, and of the *Poetical Works*, of Robert Southey. His new book is entitled *The Late Poetry of the Lake Poets*.

Natalie Tal Harries is a Ph.D. candidate in English Literature at the University of Aberdeen. Her research focuses on the influence of Hinduism, Neoplatonism (particularly through the translations of Thomas Taylor) and other esoteric sources on the poetry and thought of Samuel Taylor Coleridge and Percy Bysshe Shelley. She is a member of the Friends of Coleridge and has reviewed for *The Coleridge Bulletin* and *The Charles Lamb Bulletin*.

Kuri Katsuyama is a Professor of English at Kyoto University of Art and Design. Her publications include ‘Coleridge’s Sublimity and the Ideology of Imagination’, *In Search of the Imaginary and Visionary World: Studies of English Romantic Poetry* (Osaka Kyoiku Tosho, 1999); ‘Coleridge and the Orient: The Transformation of a Discourse of Otherness’, *Voyages of Conception*, Japan Association of English Romanticism (Kiriara, 2005); ‘Coleridge and the

Chinese Garden', *Essays in English Romanticism*, 29/30, Japan Association of English Romanticism (2006).

Peter J. Kitson is a Professor of English at the University of East Anglia. He is the author of *Forging Romantic China: Sino-British Cultural Exchange 1760–1840* (Cambridge U.P., 2013); *Romantic Literature, Race and Colonial Encounter* (Palgrave Macmillan, 2007); and (with Tim Fulford and Debbie Lee) *Literature, Science and Exploration: Bodies of Knowledge* (Cambridge U.P., 2004). He is also the editor (with T. Fulford) of *Travels, Explorations and Empires* (8 vols, Pickering & Chatto, 2001–2); and (with Debbie Lee), *Slavery, Abolition and Emancipation: Writings from the Romantic Period* (8 vols, Pickering & Chatto, 1999); and of a collection of essays *Slavery and the Cultures of Abolition* (D.S. Brewer, 2007). Kitson has served as President of the English Association (2007–10) and of the British Association for Romantic Studies (2007–11). He was also the editor of *The Year's Work in English Studies* (1995–2001).

Kaz Oishi is an Associate Professor of English in the Department of Language and Information Sciences, University of Tokyo. His publications include 'An Ideological Map of (Mis)reading: William Blake and Yanagi Muneyoshi in Early-Twentieth-Century Japan' in Steve Clark and Masashi Suzuki (eds), *The Reception of Blake in the Orient* (Continuum, 2006), POETICA, vol. 76, Special Issue: 'Cross-Cultural Negotiations: Romanticism, Mobility and the Orient' (co-edited with Felicity James, 2011) and various essays on Coleridge and other Romantics.

Seamus Perry is Massey Fellow and Tutor in English at Balliol College, Oxford. His publications include *Coleridge and the Uses of Division* (Clarendon, 1999), *Samuel Taylor Coleridge* (British Library, 2003), *Coleridge's Responses. Selected Writings on Literary Criticism, the Bible and Nature. Volume I: Coleridge on Writing and Writers* (Continuum, 2008), *Coleridge's Notebooks: A Selection* (Oxford U.P., 2002) and numerous essays on Romanticism and Romantic poets.

Heidi Thomson is an Associate Professor at Victoria University of Wellington, New Zealand, where she teaches the Romantics. Her recent publications include an essay about webs of interlocation in Wordsworth and Auden, which appeared in Mark Sandy's *Romantic Presences in the Twentieth Century* (Ashgate, 2012), and a special issue of the Belgian literary arts journal *DWB* Vol. 157, June, 2012/3 (www.dwb.be) about 'De Verwondering' ('Wonder'), which she co-edited with Jan Lauwereyns.

David Vallins is a Professor of English in the Faculty of Letters at Hiroshima University, Japan, and previously taught at universities in Britain and Hong Kong. His publications include *Coleridge and the Psychology of Romanticism* (Macmillan, 2000), an edited selection from Coleridge's works entitled *Coleridge's Writings: On the Sublime* (Palgrave, 2003), and numerous essays on Coleridge and other Romantics.

Setsuko Wake-Naota obtained her Ph.D. at Kobe College, Japan. After spending a year at Lucy Cavendish College, Cambridge, as a Visiting Fellow (2010–11), she is now a Professor at Kobe College. Her major essays are 'Coleridge's Transcendental Philosophy: Knowing through Conscience as "a Spiritual Sensation"' (*Coleridge Bulletin*, vol. 32, 2008). *Dictionary of British Philosophy and Thought* (Japanese Society for British Philosophy, 2007, a multi-authored volume) and 'S. T. Coleridge and Platonic Revelation from Within (1–3)' (*Kobe College Studies*, vol. 46, no. 3, vol. 47, no. 2 and vol. 48, no. 1, 2000–1).

Andrew Warren is an Assistant Professor of English at Harvard University, specializing in Romanticism. His first book project, currently under reader review, is entitled *Populous Solitudes: The Orient and the Young Romantics*. He has also written articles for publications such as *Eighteenth Century: Theory & Interpretation*, *Studies in the Novel*, *James Joyce Quarterly* and *Keats-Shelley Journal*.

Introduction

David Vallins

Romantic representations of the Orient – from the Ottoman empire to China – have been a topic of increasing interest to critics and literary historians since the 1970s, and especially so with the growth in historicist readings of Romanticism, particularly in the contexts of imperialism and colonialism, since the 1990s. While studies by Nigel Leask, Saree Makdisi, Tim Fulford, Peter Kitson, John Barrell and Karen Fang (among others) have explored Romantic authors' reactions to and anxieties over imperialism and colonial trade, however, the East has featured in their studies primarily in the form of Britain's colonial territories in India, its relations with the Ottoman empire, and to a lesser extent, its trade with China, while their predominant emphasis has been either on fear of and reactions against the 'otherness' of the diverse populations and cultures encountered by European travellers in the East, or on the antiquarian and commercial aestheticizing of oriental artefacts associated with contemporary trade and exploration (Leask, 1992; Makdisi, 1998; Fulford, 1998; Barrell, 1991; Leask, 2002; Fang, 2010). The focus of the majority of these studies, in other words, has been on the ways in which the 'orientalist' aspects of late eighteenth- and early nineteenth-century material and print culture are reflected in the literature of the period, rather than on the ways in which Romantic authors themselves studied oriental cultures or explored ideas of oriental origin in their writings. To put this in a different way, the periodical writings of De Quincey and Lamb, Byron's fashionable depictions of the Ottoman empire, the popular genre of travel writing, and numerous oblique literary reflections of contemporary attitudes towards and encounters with the East have been explored by Leask, Barrell, Fang, and others; albeit Shelley's and (especially) Southey's more substantial engagements with the ideas and traditions of Islam have also featured prominently in several recent studies.¹

While these and other studies have substantially reorientated Romanticism scholarship away from the individual creative act and towards the broader cultural contexts of and influences on literary works, important aspects of the Romantic response to the Orient have remained largely unexplored. In particular, and with the notable exceptions of Shelley's and Southey's representations of Islam – the latter of which are further explored in relation to Coleridge's *Christabel* by Tim Fulford in this volume – the strong interest of several Romantic-period authors in oriental philosophies and religions has not been widely explored since Elinor Shaffer's 1975 study of Romantic thinkers' interest in the interaction of Western and oriental influences in the origins of Christianity (Shaffer, 1975, pp. 1–190). Among British authors, those who most extensively reflected on Hinduism and its resemblances to European forms of idealism included the Sanskrit scholar Sir William Jones and his younger contemporary, Samuel Taylor Coleridge. Jones's speculative studies on the origins of European mythologies and religions, as well as languages, were among the influences on Coleridge's critical comparisons of Hinduism with Neoplatonism, while – as various of the chapters in this volume argue – Coleridge's emphasis on a state of disinterestedness as underlying true aesthetic and moral judgement parallels Schopenhauer's slightly later interpretation of Buddhism, and several of his poems can be seen to reflect the interest in Hinduism prompted by Wilkins's 1785 translation of *The Bhagvat-Geeta*, as well as by Jones's writings.² In addition to these topics, however, Coleridge's best-known representation of the Orient, in 'Kubla Khan', associates it with a unification of the concrete and the visionary in a way which parallels contemporary German idealist interpretations of and responses to Hinduism and Neoplatonism (Shaffer, 1975, pp. 32–9, 82–95; Vallins, 2000, pp. 21–3).³ In this sense, therefore, Coleridge is notable among British Romantics for the positiveness or enthusiasm with which he reinterprets oriental religions or philosophies and applies them to contemporary experience, rather than stressing either their 'otherness' or their exoticism. Southey's and Shelley's uses of radicalism in the context of Islam – whether in terms of a reformation of the religion or of a revolt against it – as a parallel to the quest for liberation from religious and political oppression in contemporary Britain show, perhaps, a comparable interest in Eastern ideas; yet their implicit applications of them are more metaphorical than literal, whereas Coleridge's evocation of an imaginative intuition of the unity of subjective and objective connects the Indian religious traditions which also spread eastwards to China with the Neoplatonic philosophy so notably redeveloped or applied by thinkers such as Schelling in his own period.⁴ In this sense, as well as in his discussions and representations

of Judaism and Islam and their relation to Christianity, Coleridge engages more profoundly with oriental ideas and cultures – and in ways more extensively informed by contemporary and earlier scholarship – than any other British Romantic.⁵ At the same time, the idea of the Orient as signifying a transcendent intuition of the unity of self and other, spiritual and material, or conscious and unconscious is, as Shaffer has particularly shown, so pervasive in his writing as to make Coleridge in a sense the most profoundly ‘orientalist’ author of his age (1975, pp. 17–143). Hence, in comparing Coleridge’s interests and perceptions with those of Southey, Shelley, De Quincey and near-contemporaries such as Sir William Jones, one may reasonably differentiate between several ‘orientalisms’, in the background of which Said’s concept of ‘the corporate institution for dealing with the Orient . . . by making statements about it, authorizing views of it, describing it . . . teaching it, settling it, ruling over it’ (1978, p. 3) is a constant presence, but which it is far from comprehensively explaining, and which reveal a much wider range of interests, values and sympathies than Said’s analyses of the colonial context might lead us to expect.⁶

The aim of this book, therefore, is 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 us into the material, cultural and political contexts of his and other Romantics’ depictions of the Orient. As the chapters in this volume show, Coleridge was by no means without prejudice in his depictions of oriental cultures, often (for example) tending to stigmatize Hinduism as seeking too direct an apprehension of the divine (an attitude which, despite acknowledging the similarity of their viewpoints, he emphasizes less in the case of the early Neoplatonists), and as engaging in forms of austerity and self-discipline sharing the extremes of the early Christian ascetics, as well as tending towards an idolatry analogous to that which he associates with Catholic southern Europe (*Lects 1818–19*, vol. 1, pp. 430–1; *Friend*, vol. 1, p. 56). These Protestant viewpoints, which reflect both the European politics and the colonial attitudes of his age, however, are paradoxically combined in Coleridge’s writings with poetic visions which – as several of the chapters in this volume show – evoke an intuitive sense of the unity of self and other in ways resembling the Hindu visions of oneness described by authors such as Wilkins and Jones, as well as Friedrich Schlegel and other German commentators on Indian religious thought.⁷ As Deirdre Coleman’s chapter in this volume shows, moreover, several of Coleridge’s closest relatives were employed in the East India Company – a connection whose relevance to his attitudes towards and representations of the East has been surprisingly little explored hitherto, while Peter Kitson’s chapter

highlights the ways in which Coleridge echoes the widespread contemporary preoccupation with the idea of Asian despotism, particularly in the context of Britain's relations with China.

Coleridge's representations of the Orient thus alternate between echoing contemporary imperialist culture in ways somewhat analogous to De Quincey's anxious reaction to images of the East, and expressing a more spontaneous identification with the ideas which Schlegel, Jones, and others saw as connecting Hinduism with the Neoplatonic tradition in Europe and the Mediterranean.⁸ It is, indeed, perhaps this unique combination of identification with and critique of oriental cultures that makes Coleridge's response to the East so fascinating, as he negotiates between cultural, political and theological anxieties on the one hand, and the attraction of a spiritual intuition of oneness associated with a liberation of the soul from concrete particulars on the other.⁹ This latter 'Orient' in Coleridge's work, however, itself reveals a related paradox, since the opium which has often been associated with some of his most notably liberating imaginative visions was also a product of the East – not, in the case of British imports, primarily of India, but rather of Turkey, though soon to become so notable a bone of contention between Britain and China.¹⁰ Coleridge, therefore, was himself (like De Quincey) a notable consumer of this most controversial product of the East, whose influence on his writing connects it with the intuitive creativity which, in 'Kubla Khan', he associated with an 'oriental' transcendence of space-time coordinates – a notable instance of Coleridge's paradoxical relation to the East both in terms of the historical and material reality of trade and colonialism, and as a focus of scholarly inquiry and imaginative speculation. In exploring this duality of orientalisms in Coleridge's writings, therefore, this volume aims both to fill a notable gap in previous studies of Romantic orientalism, and to combine the insights of historicism with a fuller exploration of the literary and philosophical aspects of Coleridge's interest in the Orient.

At the same time, however, the volume distinctively explores the ways in which interpretations of Coleridge's writings have been influenced by oriental cultures themselves – particularly in the case of Japan, where Coleridge has been widely studied since the early twentieth century, and where dialogue with Western literary and cultural perspectives has long been substantial, particularly in the area of Romanticism. As several of the chapters in this volume show, Japanese responses to Coleridge are of particular interest, first because the Esoteric Buddhist tradition in Japan helps to illuminate analogies between Coleridge's metaphysical, ethical and aesthetic viewpoints and aspects of Buddhism explored by his contemporary, Schopenhauer; secondly because Japanese Buddhism has influenced Western

as well as Japanese readers of Coleridge; thirdly because the imperial Japan of the early twentieth century produced some unique interpretations of Coleridge which, despite their eccentricity, nevertheless highlight key aspects of Coleridge's own orientalism; and fourthly because Japan can offer us readings of Coleridge's orientalist perspectives from modern Asian viewpoints, thus balancing and complementing Western post-colonial interpretations. Not only the chapters by Kaz Oishi and Seamus Perry about Japanese-influenced readings of Coleridge, but also Setsuko Wake-Naota's chapter about analogies between Coleridge's ethics and aesthetics and Schopenhauer's interpretation of Buddhism, as well as the principles of Japanese Esoteric Buddhism itself, and Kuri Katsuyama's chapter about British imitations of Chinese gardens and buildings as expressing an imperialist aesthetic implicitly compared with that of ancient China, thus highlight a variety of perspectives on Coleridge's orientalism influenced by modern Asian or Japanese viewpoints.

As several chapters in this volume point out, however, despite the growing importance of Britain's commercial relations with China in this period, China itself relatively features little in Coleridge's writings except as the locus of an idealized and symbolic fictional landscape – a vision notably contrasting with the more factual and often critical descriptions of China by those who visited or negotiated with the country. Coleridge's and other Romantics' preference for envisaging a fantastical China may thus be interpreted as eliding historical and commercial fact in favour of idealized representations which express the varied interests of the British bourgeoisie. Karen Fang, for example, has recently argued that Lamb's discussion of Chinese porcelain indirectly celebrates the upward mobility of those (like Lamb himself) involved in the trade in Chinese and colonial products, in a way that implicitly rivals Coleridge's more philosophical uses of China in 'Kubla Khan' (Fang, 2010, pp. 38–57). On the other hand, however, several chapters in this volume argue that Coleridge's fictionalized image of China enables him to overcome the opposition between empiricist and idealist viewpoints by evoking an imaginative space which at once incorporates the material and separates it from any specific or identifiable location, so that familiar attitudes towards Eastern cultures (e.g. as characterized by sensualism or idolatrous pantheism) cannot be directly applied to it, while at the same time it eludes an empiricist privileging of the objective or material over the mental. Like the Romantic views of the Book of Revelation as a characteristically 'oriental' expression of the intuitive and visionary discussed by Shaffer, therefore, Coleridge's representation of China implicitly associates the East with a visionary form of liberation from the familiar dualisms of Western philosophy and

theology – a distinctive form of orientalism whose emphasis is notably positive compared with the often negative, condescending or hypocritical depictions of Eastern empires in the works of many of his contemporaries.¹¹

The book thus highlights Coleridge's paradoxical relation to the East as an orientalist both in the sense of being a scholar or student of the East, and in the Saidian sense of being one who imagined or envisaged the East in ways shaped (if not dictated) by the European cultural environment of his age (Said, 1978, p. 3). In addition, it seeks to integrate literary and philosophical studies of Coleridge's interest in and depictions of the Orient both with the latest research on their historical and political contexts, and with an appreciation of the ways in which oriental cultures have themselves influenced the interpretation of Coleridge's works. It thus aims to achieve an original and stimulating synthesis of contrasting strands in recent criticism, and to suggest ways in which these should inform each other, leading to a fuller understanding both of Coleridge's poetry and thought, and of their historical and cultural contexts.

The chapters in Part One, 'Coleridge, Romanticism and Oriental Cultures', situate Coleridge in the larger context of British political, commercial and exploratory engagements with the East in the late eighteenth and early nineteenth centuries, as well as examining his relation to orientalism in other Romantic authors, and the later response to and interpretation of Coleridge's work in Asian countries, and especially Japan. In particular, they seek to combine the study of Coleridge's literary, philosophical and theological interest in Eastern cultures and traditions with an understanding of their relation to the orientalism of his contemporaries, and of the historical and political contexts of Romantic writings on the East, as well as with an appreciation of the ways in which oriental (and especially Japanese) culture influenced early twentieth-century interpretations of Coleridge. They thus draw together several contrasting strands of recent criticism, while also suggesting new perspectives on Romantic orientalism from modern Asian or Japanese perspectives.

First, Peter Kitson's chapter, "'Bid him bow down to that which is above him": The "kowitz controversy" and Representations of Asian Ceremonials in Romantic Literature', explores the British fascination with the Qing ritual of the *ketou* or *kowitz* as represented in a number of key Romantic-period texts. As Kitson points out, the Qing demand that foreign ambassadors perform the full imperial kowitz of the three kneelings and nine knockings of the forehead came to be seen as metonymic of European relations with China in the nineteenth century and out of step with contemporary norms of the sovereignty and equality of nations, thus becoming the key symbol of Asian despotism. The

chapter summarizes the British debate about the kowtow and its post-colonial implications, before turning to a range of Romantic-period texts which Kitson argues are informed by the issue of the kowtow. Resistance to the kowtow, he suggests, can be seen in a series of political writings by Coleridge, as well as more broadly in the work of Byron, Shelley and Austen where some form of bodily or psychological prostration before an imagined or actual tyrant becomes symbolic of a peculiarly British reading of freedom and liberty. Kitson's central thesis is that in the context of global Romanticism, Qing China is a key, under-acknowledged and very real presence in Romantic-period literature, but in often fugitive and unexpected ways. His chapter breaks new ground in discussing this Asian ceremony in texts where it has previously not been seen as apparent, returning China to the important role that it played in early nineteenth-century British economic, political and cultural life in the period leading up to the Opium War of 1839–42.

Deirdre Coleman's chapter, 'The "dark tide of time": Coleridge and William Hodges' India', however, highlights the far greater extent of British knowledge of and involvement in India, as well as the ways in which contemporary writings on the country combine a much greater familiarity with its landscapes and customs with a similarly fictionalizing tendency, resulting in a distinctive genre of travel writing which is at once fantastical and quasi-factual – a combination interestingly suggestive and anticipatory of Coleridge's literary construction of a Chinese landscape which is at once real or concrete and produced by an 'imagination' resembling that which he later described as underlying all forms of consciousness. In particular, Coleman argues that certain notably fantastic images in Thomas Maurice's *History of Hindostan* (1795–8) may have influenced Coleridge's conception of a physically impossible landscape in his poem, while many of the images in William Hodges' *Travels in India* have close parallels in 'Kubla Khan'. In addition, Coleman argues, his family's extensive connections with the East India Company suggest that Coleridge's own knowledge of India was much greater than traditionally supposed, and may well have influenced his ideas about and portrayals of the 'East' more generally, especially given the much smaller extent of contemporary European writings about China. Though modern India is mentioned relatively little in Coleridge's work, she suggests, the more extensive information about India available to him makes it likely that 'Kubla Khan' is informed by this as well as by contemporary writings on China.

Tim Fulford's chapter, 'Coleridge's Sequel to *Thalaba* and Robert Southey's Prequel to *Christabel*', complements these studies of Romantic portrayals of China and India by focusing on Romantic perceptions and adaptations of

Arabian and Islamic tradition – especially Robert Southey’s epic poem *Thalaba the Destroyer*, much of which was written at Coleridge’s cottage in Somerset in 1799, and Southey’s attempt to combine his poem with a new introduction or ‘prequel’ to Coleridge’s ‘chivalric-Gothic’ ballad, *Christabel*.¹² Southey’s interest in the mythological figure Thalaba and his defeat of the evil sorcerers, he argues, reflects his fascination with the power of religious faith to create revolutionary movements and thus to topple empires, and specifically with the idea of early Islam as a revolutionary movement of liberation and emancipation. Southey’s enthusiastic portrayal of Thalaba thus coincides with Coleridge’s early view of Mohammed as having helped to cleanse the Christian world of idolatry. Yet whereas Southey’s concern was mainly with the social and political power of religious belief, Coleridge’s focus was primarily on comparative theology and the relation between the spiritual and material worlds. Having first undermined their collaborative effort on the planned epic poem *Mohammed*, Fulford argues, these differences resulted in the contrasting but interconnected forms of orientalism found in Southey’s *Thalaba* and Coleridge’s ‘Kubla Khan’.¹³ In addition, however, Southey’s portrayal of Thalaba as successfully defeating the mortal threat represented by the sorcerers has important features in common with Coleridge’s portrayal of Christabel’s encounter with the moral and practical dangers represented by the mysterious Geraldine, while Southey’s composition of a potential ‘prequel’ to Coleridge’s poem demonstrates his continued emphasis on narrative action, in contrast with Coleridge’s exploration of psychological and moral ambiguities. Through these interconnections and contrasts of viewpoint, therefore, aspects of Coleridge’s work which ostensibly evoke quite different settings (in this case, an imagined medieval England) are shown to be substantially connected with contemporary orientalism, and specifically with British portrayals and uses of the East to express more local and personal concerns.

The last two chapters in Part One focus on a different aspect of the literary relations between Britain and the Orient – namely the influence of Japanese culture on interpretations of Romanticism (and specifically the works of Coleridge) in the late nineteenth and twentieth centuries, especially in the cases of William Empson and of Japanese critics and interpreters of Coleridge. First, Seamus Perry’s chapter, ‘Coleridge, William Empson and Japan’, argues that Empson’s long period of residence in the Far East led to his absorption of Japanese Buddhist ideas in ways that extensively influenced his discussions of British authors, including Milton and Coleridge. In particular, the fatalistic outlook he acquired during his first period of residence in Japan led him to

reject the conventional interpretation of 'The Rime of the Ancient Mariner' as a Christian allegory of sin and redemption, and to focus instead on the idea of an acceptance of the negative in nature (in the broadest sense) as liberating the individual from its oppressive power – an attitude which Perry describes as fundamentally different from the Christian idea of a redemptive love. Rather than expressing a *moral* challenge, Empson sees the Mariner's experiences as evoking nature's resistance to such interpretation, and as representing a more recalcitrant reality whose negative qualities can nevertheless be overcome through our voluntary 'delight' in reality as such. The apparently conventional Christian moral of the poem, Empson argues, is thus in fact based on a more profound interpretation of human beings' relation to nature; and Perry argues both that Empson's interpretation is a convincing one which originates in his experience of Japanese culture (and especially Japanese Buddhism), and that it highlights the ways in which Coleridge's earliest version of this poem expresses something closer to a Buddhist acceptance of nature as part of a progression towards 'the final release of self-emptiness' than to a Christian idea of humanity's relation to a personal God.

While the case of Empson distinctively illustrates the influence of a Western experience of Japan on the interpretation of Coleridge, however, Kaz Oishi's chapter, 'Oriental Aesthetes and Modernity: The Reception of Coleridge in Early Twentieth-Century Japan' highlights the extent of Japanese critics' identification with key aspects of Coleridgean thought and aesthetics, as well as their sometimes unique interpretations of him in the light of Japanese literary and cultural traditions. It particularly focuses on the way in which Coleridge was read and translated in the 1920s and 1930s when Japan began to develop new decadent aesthetics and political liberalism. Coleridge's poems, especially 'The Rime of the Ancient Mariner' and 'Love', were (mis)read as the embodiment of decadence together with British literature of the *fin de siècle*. As Oishi shows, however, this (mis)reading itself sheds new light on the nature of Romantic orientalism in Coleridge's thought and works, particularly highlighting Coleridge's distinctive association of the Orient with imaginative creativity, religious mysticism and a sense of the sublime, as well as with indolent or dreamlike contemplation – all qualities which encouraged Japanese readers' association of him with decadence and with the Symbolist movement. Furthermore, the chapter shows how this reception of Coleridge came to constitute a crucial basis of modern literary criticism in Japan, thus illustrating important aspects of the context in which Empson taught Coleridge and other English poetry to Japanese students.

The chapters in Part Two, 'Coleridge, Philosophy and the Orient', explore Coleridge's attitudes towards and interpretations of Eastern philosophies and religions, and the ways in which these relate to his broader philosophical interests and literary works, and especially to his interpretations of idealism and Neoplatonism. Not only Coleridge's extensive writings about Hinduism, but also his descriptions and representations of Islam are explored in terms of their sources, the extent to which they either reflect a substantial understanding of these religions or (on the other hand) are distorted by Coleridge's Western (and specifically British) viewpoint and ideology, and their relation to his better-known philosophical and theological theories and beliefs, as well as to various of his best-known poems.

Andrew Warren's chapter – 'Coleridge, Philosophy, Orient' – explores the dual role of the Orient as both an object of and a source for Romantic philosophy, particularly highlighting Coleridge's view of philosophy as originating in a dialectic of oriental (and especially Hindu) pantheism both with the ancient Greek emphasis on Reason, and with the Hebraic emphasis on Spirit or Will as fundamentally distinct from nature. Though earlier seeing this genesis of philosophy as exemplifying the 'universal law of polarity', however, Coleridge later came to see polarity itself as too closely connected with natural phenomena such as electricity, replacing it with a more stable opposition between spiritual will and material nature. In addition, however, Warren notes the extent to which Coleridge's association of pantheism (including Spinoza's thought) with the East exemplifies an orientalism which, ironically, itself fails to distinguish his own subjective viewpoint from the object of his analysis. Hence, Warren argues, a dialectical movement between distinction and unification founds both philosophy itself, and the high Romantic orientalism which seeks to reconcile yet also to distinguish the spiritual and the material. Finally, Warren highlights the analogy between Coleridge's fear of the disappearance of individual will in pantheistic philosophy, and Southey's fear of individual will being overwhelmed by Divine Will in the context of Islam. Coleridge's theory that a naturalist philosophy leads to necessitarian fatalism, while a philosophy rooted in will opens up the liberating potential of will, Warren argues, illustrates his distinctive blurring of the distinction between the practice and the object of philosophy.

My own chapter, 'Immanence and Transcendence in Coleridge's Orient', also explores the influence of orientalism on Coleridge's representations of the East, focusing specifically on the ways in which several of his early poems use 'oriental' settings remote from the more familiar parts of the East (such as India) as a means of escaping from the persistent conflict in his thought between a