

# *Design Collection*

Concept and Research Document

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# IDEOLOGY



Reflecting an expression painted by some fine literature.

Remembrance and celebrating the power of words and the love for good stories.

Ancient Mariner is a classical ballad with vivid narrative and allegory written by Samuel T. Coleridge. A voyage through turmoil, despair to finding hope.

## About the Author



Samuel Taylor Coleridge is the premier poet-critic of modern English tradition, distinguished for the scope and influence of his thinking about literature as much as for his innovative verse. Active in the wake of the French Revolution as a dissenting pamphleteer and lay preacher, he inspired a brilliant generation of writers and attracted the patronage of progressive men of the rising middle class. As William Wordsworth's collaborator and constant companion in the formative period of their careers as poets, Coleridge participated in the sea change in English verse associated with *Lyrical Ballads* (1798). His poems of this period, speculative, meditative, and strangely oracular, put off early readers but survived the doubts of Wordsworth and Robert Southey to become recognized classics of the romantic idiom.

Coleridge renounced poetic vocation in his thirtieth year and set out to define and defend the art as a practicing critic. His promotion of Wordsworth's verse, a landmark of English literary response, proceeded in tandem with a general investigation of epistemology and metaphysics. Coleridge was preeminently responsible for importing the new German critical philosophy of Immanuel Kant and Friedrich von Schelling; his associated discussion of imagination remains a fixture of institutional criticism while his occasional notations on language proved seminal for the foundation and development of Cambridge English in the 1920s. In his distinction between culture and civilization Coleridge supplied means for a critique of the utilitarian state, which has been continued in our

## Features of Coleridge's Poetry

**Treatment of the Supernatural:** He treats the supernatural in such a manner that it becomes convincing and at the same time, in some sense, a criticism of life.

**Suspension of Disbelief:** The way in which Coleridge has achieved the willing suspension of disbelief has been even explained beautifully in the book *The Romantic Imagination* by Bowra.

**Satisfying Writing Style:** The poems of his are not phantasmagoria of unconnected events but a coherent whole by exploiting our acquaintance with dreams and has in its own right as something intelligible and satisfying.

**Realism:** He exercises an imaginative realism.

**Medievalism present:** Medievalism is present everywhere in Coleridge's poetry. The whole of *Rime of Ancient Mariner* is wrought with the color and glamour of Middle Ages.

The mode of Coleridge's poetry is **informal**. The tone and rhythm he used to provide unity to the poem. "Frost at Midnight" is one of the successful poems that provides the account of the quiet frosty night in Somerset.

## Major Themes of Coleridge's Work

**The Metamorphic Power Of Imagination:** According to Coleridge, strong and unpleasant circumstances can be overcome by active and strong imagination. Most of his poems are driven by imagination or escape to the imagery world. The Speaker in the poem temporarily abandons the real world and escapes to the world of completely new and fabricated experience.

**The relationship of Philosophy, piety, and poetry:** With the help of poetry, Coleridge explores the contradictory and conflicting issues of religious piety and philosophy. Several critics viewed that the interest in philosophy by Coleridge was mainly because of his struggle to comprehend intellectual impulses and imagination that he used in his poetry. Coleridge linked his imagination and intellectual impulses to God, worship and spirituality to support his claim that these things derived from the natural world.

**The growth of Individual and Nature:** Coleridge and other Romantics admired the imaginative soul of the youth. They find images in nature to describe the imaginative soul of youth. For them, nature and the experiences of nature is an important part of the growth of the soul, and it also gives a sense of personhood.

### SOME OF HIS NOTABLE WORKS

Work without Hope, Christabel, Dejection: An Ode, The Pains of Sleep, Frost at Midnight, The Knight's Tomb, Love, The Rime of the Ancient Mariner, Kubla Khan, Human Life

## ABOUT 'Th Rime of the ancient Mariner'



"The Rime of the Ancient Mariner" is the longest major poem by the English poet Samuel Taylor Coleridge, written in 1797–98 and published in 1798 in the first edition of *Lyrical Ballads*. Along with other poems in *Lyrical Ballads*, it is often considered a signal shift to modern poetry and the beginning of British Romantic literature.

The Rime of the Ancient Mariner recounts the experiences of a sailor who has returned from a long sea voyage. The mariner stops a man who is on his way to a wedding ceremony and begins to narrate a story. The wedding-guest's reaction turns from bemusement to impatience to fear to fascination as the mariner's story progresses, as can be seen in the language style: Coleridge uses narrative techniques such as personification and repetition to create a sense of danger, the supernatural, or serenity, depending on the mood in different parts of the poem.

While "The Rime of the Ancient Mariner" departed from Romantic stylistic tendencies, it exemplified many of the genre's themes. The most central of these is the subjectivity of experience and the importance of the individual. The poem is told largely from the Ancient Mariner's perspective, despite the minor involvement of a separate narrator, who describes the Ancient Mariner and Wedding Guest's actions. The Ancient Mariner tells his self-centered tale for a self-centered purpose: to allay his agonizing storytelling compulsion. Wordsworth's "The Rime of the Ancient Mariner" also exemplified the Romantic fascination with the holy in nature. Romantic poets as well as painters like Caspar David Friedrich emphasized the natural world's majesty by dwarfing humans in comparison to it. Coleridge places the Ancient Mariner out in the open ocean for much of the poem, making him very small and vulnerable in comparison to the forces of nature. The Romantics also went against the earlier trend of championing religious institution and instead locating the spiritual and sublime in nature. Despite the Ancient Mariner's expression of love for communal prayer, his message reveals his belief that the true path to God is through communing with and respecting nature.

## Inspiration for the poem:

The poem may have been inspired by James Cook's second voyage of exploration (1772–1775) of the South Seas and the Pacific Ocean; Coleridge's tutor, William Wales, was the astronomer on Cook's flagship and had a strong relationship with Cook. On this second voyage Cook crossed three times into the Antarctic Circle to determine whether the fabled great southern continent Terra Australis existed. Critics have also suggested that the poem may have been inspired by the voyage of Thomas James into the Arctic.

According to William Wordsworth, the poem was inspired while Coleridge, Wordsworth, and Wordsworth's sister Dorothy were on a walking tour through the Quantock Hills in Somerset. The discussion had turned to a book that Wordsworth was reading, *A Voyage Round The World by Way of the Great South Sea* (1726) by Captain George Shelvocke. The book told of a privateering voyage in 1719 during which a melancholy sailor, Simon Hatley, shot a black albatross:

We all observed, that we had not the sight of one fish of any kind, since we were come to the Southward of the streights of le Mair, nor one sea-bird, except a disconsolate black Albatross, who accompanied us for several days ... till Hattley, (my second Captain) observing, in one of his melancholy fits, that this bird was always hovering near us, imagin'd, from his colour, that it might be some ill omen ... He, after some fruitless attempts, at length, shot the Albatross, not doubting we should have a fair wind after it.

As they discussed Shelvocke's book, Wordsworth proffered the following developmental critique to Coleridge, which importantly contains a reference to tutelary spirits: "Suppose you represent him as having killed one of these birds on entering the south sea, and the tutelary spirits of these regions take upon them to avenge the crime." By the time the trio finished their walk, the poem had taken shape.

Bernard Martin argues in *The Ancient Mariner and the Authentic Narrative* that Coleridge was also influenced by the life of Anglican clergyman John Newton, who had a near-death experience aboard a slave ship

The poem may also have been inspired by the legends of the Wandering Jew, who was forced to wander the earth until Judgement Day for a terrible crime, found in Charles Maturin's *Melmoth the Wanderer*, M. G. Lewis' *The Monk* (a 1796 novel Coleridge reviewed), and the legend of the Flying Dutchman.

It is argued that the harbour at Watchet in Somerset was the primary inspiration for the poem, although some time before, John Cruikshank, a local acquaintance of Coleridge's, had related a dream about a skeleton ship crewed by spectral sailors. In September 2003, a commemorative statue, by Alan B. Herriot of Penicuik, Scotland, was unveiled at Watchet harbour.

## Synopsis

An Ancient Mariner, unnaturally old and skinny, with deeply-tanned skin and a "glittering eye", stops a Wedding Guest who is on his way to a wedding reception with two companions. He tries to resist the Ancient Mariner, who compels him to sit and listen to his woeful tale. The Ancient Mariner tells his tale, largely interrupted save for the sounds from the wedding reception and the Wedding Guest's fearsome interjections. One day when he was younger, the Ancient Mariner set sail with two hundred other sailors from his native land. The day was sunny and clear, and all were in good cheer until the ship reached the equator. Suddenly, a terrible storm hit and drove the ship southwards into a "rime" - a strange, icy patch of ocean. The towering, echoing "rime" was bewildering and impenetrable, and also desolate until an Albatross appeared out of the mist. No sooner than the sailors fed it did the ice break and they were able to steer through. As long as the Albatross flew alongside the ship and the sailors treated it kindly, a good wind carried them and a mist followed. One day, however, the Ancient Mariner shot and killed the Albatross on impulse.

Suddenly the wind and mist ceased, and the ship was stagnant on the ocean. The other sailors alternately blamed the Ancient Mariner for making the wind die and praised him for making the strange mist disappear. Then things began to go awry. The sun became blindingly hot, and there was no drinkable water amidst the salty ocean, which tossed with terrifying creatures. The sailors went dumb from their thirst and sunburned lips. They hung the Albatross around the Ancient Mariner's neck as a symbol of his sin. After a painful while, a ship appeared on the horizon, and the Ancient Mariner bit his arm and sucked the blood so he could cry out to the other sailors. The ship was strange: it sailed without wind, and when it crossed in front of the sun, its stark masts seemed to imprison the sun. When the ship neared, the Ancient Mariner could see that it was a ghost ship manned by Death, in the form of a man, and Life-in-Death, in the form of a beautiful, naked woman. They were gambling for the Ancient Mariner's soul. Life-in-Death won the Ancient Mariner's soul, and the other sailors were left to Death. The sky went black immediately as the ghost ship sped away. Suddenly all of the sailors cursed the Ancient Mariner with their eyes and dropped dead on the deck. Their souls zoomed out of their bodies, each taunting the Ancient Mariner with a sound like that of his crossbow. Their corpses miraculously refused to rot; they stared at him unrelentingly, cursing him with their eyes.

The Ancient Mariner drifted on the ocean in this company, unable to pray. One night he noticed some beautiful water-snakes frolicking at the ship's prow in the icy moonlight. Watching the creatures brought him unprecedented joy, and he blessed them without meaning to. When he was finally able to pray, the Albatross fell from his neck and sank into the sea. He could finally sleep, and dreamed of water. When he awoke, it was raining, and an awesome thunderstorm began. He drank his fill, and the ship began to sail in lieu of wind. Then the dead sailors suddenly arose and sailed the ship without speaking. They sang heavenly music, which the ship's sails continued when they had stopped. Once the ship reached the equator again, the ship jolted, causing the Ancient Mariner to fall unconscious. In his swoon, he heard two voices discussing his fate.

They said he would continue to be punished for killing the Albatross, who was loved by a spirit. Then they disappeared. When the Ancient Mariner awoke, the dead sailors were grouped together, all cursing him with their eyes once again. Suddenly, however, they disappeared as well. The Ancient Mariner was not relieved, because he realized that he was doomed to be haunted by them forever.

The wind picked up, and the Ancient Mariner spotted his native country's shore. Then bright angels appeared standing over every corpse and waved silently to the shore, serving as beacons to guide the ship home. The Ancient Mariner was overjoyed to see a Pilot, his boy, and a Hermit rowing a small boat out to the ship. He planned to ask the Hermit to absolve him of his sin. Just as the rescuers reached the ship, it sank suddenly and created a vortex in the water. The rescuers were able to pull the Ancient Mariner from the water, but thought he was dead. When he abruptly came to and began to row the boat, the Pilot and Pilot's Boy lost their minds. The spooked Hermit asked the Ancient Mariner what kind of man he was. It was then that the Ancient Mariner learned of his curse; he would be destined to tell his tale to others from beginning to end when an agonizing, physical urge struck him. After he related his tale to the Hermit, he felt normal again.

The Ancient Mariner tells the Wedding Guest that he wanders from country to country, and has a special instinct that tells him to whom he must tell his story. After he tells it, he is temporarily relieved of his agony. The Ancient Mariner tells the Wedding Guest that better than any merriment is the company of others in prayer. He says that the best way to become close with God is to respect all of His creatures, because He loves them all. Then he vanishes. Instead of joining the wedding reception, the Wedding Guest walks home, stunned. We are told that he awakes the next day "sadder and...wiser" for having heard the Ancient Mariner's tale.



*Illustrations by Gustave Doré [illustrator], done in 1877, published in book, Der alte Matrose.*



Illustration 1



Illustration 2



Illustration 3



Illustration 4



Illustration 5



Illustration 6



Illustration 7



Illustration 8

## Characters



- The Sailors
- Death
- Pilot
- Pilot's Son
- Hermit
- First and Second voice(presumably spirits)

# SYMBOLISM

**Sun and Moon:**The Sun and Moon symbolize the competing influences on the Mariner's journey and on the world. The two compete with each other, at times embodying the forces of both the natural and supernatural world. The sun is associated with blood, heat, dryness, and the thirst that ultimately kills the Sailors. It symbolizes both the majesty and the terror of the vast natural world, as it is described with sublime beauty and is also used to tell which direction the ship is traveling. The moon, as it is responsible for shaping the tides, symbolizes the supernatural and divine influences on nature. We can note that the ghostly ship of Death and Life-in-Death is superimposed over the sun, before the sun sets and is replaced by the moon. It is then by moonlight that the next stage of penance and the Mariner's spiritual awakening take place. But it is this cyclic process and competition between the sun and moon that, together, symbolizes the unity of God's creation, divine influence, and the cyclic process of sin, penance, and absolution that Christians experience.



**Albatross:** The albatross is a complicated symbol within the poem. Historically, albatross were seen by sailors as omens of good luck, and initially the albatross symbolizes this to the sailors when it appears just as a wind picks up to move the ship. the albatross can be seen as symbolizing the connection between the natural and spiritual worlds, a connection that the rest of the poem will show even more clearly, and it can further be seen as a symbol of the sublime (the unearthly bird) as it sports with the mundane (the ship). With the Mariner's killing of the bird, the symbol becomes more complicated still. First, the killing of the innocent bird, and the Mariner's line that "Instead of the cross, the Albatross / About my neck was hung," suggests that the Albatross can be read as a symbol of Christ, with the Mariner as the betraying Judas (particularly as the Albatross is killed by a cross-bow). The dead albatross, also, can be read more generally as a mark of sin.



**Eyes:** Other symbols and many of the themes in the poem exert their presence through the eyes. Firstly, the Mariner holds the Wedding Guest with his story, but also with his "glittering eye." The eye then symbolizes both a means of control and a means of communication, which makes sense given the spellbinding power of storytelling in the poem. This point is also exemplified by the silent curses the Sailors give the Mariner when they are too thirsty to speak. This form of communication is powerful, direct, and primal, and it is also continued and pushed into the realm of the supernatural and sublime when the communicative gaze continues even after the sailors' deaths. They also symbolize the means of communication between humans and the natural world, and through it, God. Some of the most terrifying moments of the poem are given through the means of sight and the eyes, for example, when the Mariner spies a ship and realizes its skeletal, ghostly nature as it approaches. The communication signified here is indicating that penance or punishment is coming, but the communication that the eye symbolizes and enables can also carry a message of salvation, as it is the sight of the radiant beauty of the swimming snakes that allows the Mariner to realize his error.



## Medieval Character of The Rime of Ancient Mariner

In the history of Europe, the Middle Ages or medieval period lasted approximately from the 5th to the late 15th centuries, similarly to the Post-classical period of global history. It began with the fall of the Western Roman Empire and transitioned into the Renaissance and the Age of Discovery.

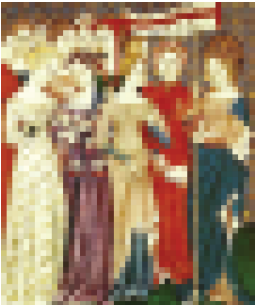
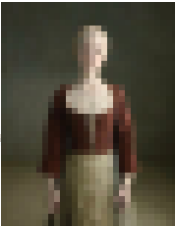
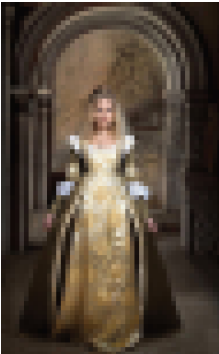
"The Rime of the Ancient Mariner" is based on the medieval background or setting. The very opening line - "It is an ancient Mariner", clearly separates the Mariner from the familiar world. The wedding ceremony and rituals are connected with the medieval church. The loud bassoon, the merry minstrel and the songs and ballads takes the reader to the Middle ages.

The Mariner's sea-voyage with his companions is another example of medieval spirit. The sailors are superstitious and they believe in omens. They consider the Albatross to be a bird of good omen and condemn the Mariner for having killed the bird.

The appearance of the phantom ship, the sun peeping through its dungeon grate give the Mariner a sense of spiritual imprisonment. The mark of Cross expresses their righteousness. The moral theme of the poem is also medieval in tone. It celebrates the Catholic idea of redemption, through penance. The shooting of the Albatross with a cross-bow, the Mariner's confession to the hermit, the little vesper bell give the poem medieval touch.

People in the middle ages believed in the magic and witchcraft. They were God fearing and superstitious. The Middle ages are also known for their piety. It should be noted that without the background of Medieval purity, superstitions, beliefs, and morality, the intensity of the Mariner's horrors and suffering will be lost.

# Middle Ages Fashion Aesthetics



# CONCEPT Inspiration

## Part III

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The Sun's rim dips; the stars rush out;  
At one stride comes the dark;  
With far-heard whisper, o'er the sea,  
Off shot the spectre-bark.

We listened and looked sideways up!  
Fear at my heart, as at a cup,  
My life-blood seemed to sip!  
The stars were dim, and thick the night,  
The steersman's face by his lamp  
gleamed white;  
From the sails the dew did drip—  
Till clomb above the eastern bar  
The hornèd Moon, with one bright star  
Within the nether tip.

One after one, by the star-dogged  
Moon,  
Too quick for groan or sigh,  
Each turned his face with a ghastly  
pang,  
And cursed me with his eye.

Four times fifty living men,  
(And I heard nor sigh nor groan)  
With heavy thump, a lifeless lump,  
They dropped down one by one.

The souls did from their bodies fly,—

They fled to bliss or woe!  
And every soul, it passed me by,  
Like the whizz of my cross-bow!

## PART IV

'I fear thee, ancient Mariner!  
I fear thy skinny hand!  
And thou art long, and lank, and brown,  
As is the ribbed sea-sand.

I fear thee and thy glittering eye,  
And thy skinny hand, so brown.'—  
Fear not, fear not, thou Wedding-Guest!  
This body dropt not down.

Alone, alone, all, all alone,  
Alone on a wide wide sea!  
And never a saint took pity on  
My soul in agony.

The many men, so beautiful!  
And they all dead did lie:  
And a thousand thousand slimy things  
Lived on; and so did I.

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.

I closed my lids, and kept them close,  
And the balls like pulses beat;  
For the sky and the sea, and the sea  
and the sky  
Lay dead like a load on my weary eye,  
And the dead were at my feet.

The cold sweat melted from their limbs,  
Nor rot nor reek did they:  
The look with which they looked on me  
Had never passed away.

An orphan's curse would drag to hell  
A spirit from on high;  
But oh! more horrible than that  
Is the curse in a dead man's eye!  
Seven days, seven nights, I saw that  
curse,  
And yet I could not die.

The moving Moon went up the sky,  
And no where did abide:  
Softly she was going up,  
And a star or two beside—

Her beams bemooked the sultry main,  
Like April hoar-frost spread;

But where the ship's huge shadow lay,  
The charmed water burnt alway  
A still and awful red.

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.

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.

The self-same moment I could pray;  
And from my neck so free  
The Albatross fell off, and sank  
Like lead into the sea.

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# Explanation

## Part III

He says just then the sun sank in the western part of the sea. Abruptly the stars began to twinkle in the sky. Soon it was dark all around. Then, with a loud whispering sound which could be heard from far, over the sea, the ghostly ship disappeared in the dark.

We (the mariners) listened to the echo whisper. We also looked up sideways. My heart was filled with fear, as if it were a cup. The stars shone dimly. The night was thick with the dark. And in the lamp-slights, I (the ancient mariner) noticed that our (his) steersman's face was white with great fear.

The mariner in the further lines says that he also noticed that dew-drops dipped from his sails. Trembling with fear, he peered into the dark till the crescent moon, with one bright star within its lover thin curve, rose above the eastern horizon. About the last two lines of the above stanza, Coleridge says it is a common superstition among sailors that something is about to happen whenever a star dogs the moon. The "horned moon" refers to the crescent moon whose two upper ends look like its horns.

the mariner says that then, as if struck by the star-dogged moon, each of his fellow mariners twisted his face with a death-like pain, looked at him with cursing eyes, and quickly fell down dead, without a groan or sigh, one after the other.

He says that two hundred living men dropped down dead, one by one, each with a heavy thud. The mariner says he did not hear their sigh or groan.

In these last lines of the poem, the mariner says that their souls fled their bodies to enter heaven or hell. Yet each soul passed by him with a whizzing sound like that of his arrow that had

killed the Albatross. The use of word "whizz" in the last line of the extract stands for the hissing sound made by the mariner's arrow which killed the albatross, whereas, "cross-bow" refers to arrow from the cross-bow.

## Part IV

In this part of the poem, the Wedding-guest again enters the scene and says at this point of the story that the Ancient Mariner looks like a man possessed by a ghost. So addressing him, the frightened Wedding-guest tells him that his appearance strikes great fear into him. He adds that he is afraid of his skinny i.e. emaciated hand, and also his tall, lean, body whose skin is wrinkled and brown like the ripple-marked sea-sand.

The Wedding-Guest says that I am afraid of you, your sparkling eyes, and your skinny hand with so brown complexion." Thereupon the Ancient Mariner tells him (the Wedding-Guest) not to be afraid of him. He adds that he did not die with other mariners at the time, implying that he is a living man, not a ghost.

Then continuing his fearful tale, the Ancient Mariner tells that after the death of his fellow mariners, he was left alone, that is he lived all alone on board on the wide ocean. His soul suffered great agony. Yet no saint ever took pity on him.

He says that there were so many mariners lying on board. And they were all handsome. Yet all of them lay dead. Now, just as countless creatures of the slimy sea lived on, even so he (the ancient mariner) continued living on board.

He says he looked on the putrefying sea, and drew his eyes away, being filled with disgust. Then he looked on

the rotting deck where the dead bodies of the mariners lay.

Then he looked to the sky and tried to pray. But every time an evil whisper emanated from his mouth before a prayer. And it made his heart as dry of piety as dust

Here the mariner says that he closed his eyes, and kept them closed. But the eye-balls began to beat against his eyelids, like pulses in the wrist. For the hot sky and the putrefying sea lay like a load on his weary eyes, and the dead mariners lay near his feet.

He adds that without application of bodily heat, their dead bodies were in a sweat. But they did not either rot or smell unpleasantly. Yet their open eyes still had the reproachful looks with which they died.

The mariner in these lines says that an orphan's curse is so horrible and powerful that he invokes evil upon an angel; the latter must be dragged from Heaven to hell to suffer the penalty of the curse. But, ah, the curse reflected in a dead man's eyes is more horrible than an orphan's curse. Now, he saw that curse in dead mariners' eyes for seven days and seven nights. And yet he could not die.

Every evening, the journeying moon climbed up the sky gradually. But it did not stay anywhere. Softly she went up and up, followed by a star or two, and went on moving. But, alas, he (the mariner) was standing on or laying fixedly on board.

Describing the beauty of Moon, the poet through ancient mariner says that her (moon) cool beams mocked at the hot, hot, sea, by spreading over it, like the white frost of April. But where the huge shadow of their (mariners') ship lay, the charmed waters always burnt with flames of a constant and awful red.

He looked beyond the shadow of the ship, and noticed the water-snakes. They moved along the slimy tracks which shone white in the moonlight. When they raised their heads, moonlit drops of slimy water falling off their heads looked like white flashes.

When the snakes came within the shadow of our ship, he watched his skins rich in colours. When they (the mariners) coiled and swam, he watched that their skins were marked with blue, shining green, and black like velvet. Since the water in the ship's shadow burnt in flames, the track every one of them left behind looked like a flash of golden fire.

The mariner says he exclaimed that they were happy living creatures whose beauty could not be described by anyone. A spring of love burst out in his heart, and also wished them happiness, unawares, surely by the grace of his kind guardian angel.

In this last extract of the poem, The Rime of The Ancient Mariner, the poet through the mariner says that every moment he could pray and did pray to God. Instantly the dead Albatross fell off his neck, of itself and, like lead, sank into the sea.

# Keywords

## Tangible

- Sea
- Specter
- Ghost ship
- Moon, stars
- Dew drops
- sails
- souls
- albatross
- wrinkly
- Worn off
- ripple
- Glittering eyes

## Non Tangible

- Putrefying sea
- Rot
- Life in Death
- Wrath of nature
- stranded
- No hope
- fear
- Silence and stillness
- anticipation
- gaze
- centered
- pain
- curse
- death
- sin
- punishment
- ghastly
- sublime
- alone
- agony
- Void of pity
- disgust
- Dry heart/lost faith
- tiredness
- Dry/draughty/thirsty
- Fixed brooding
- Burning hot sea
- reflection
- brooding
- White flashes



## Concept



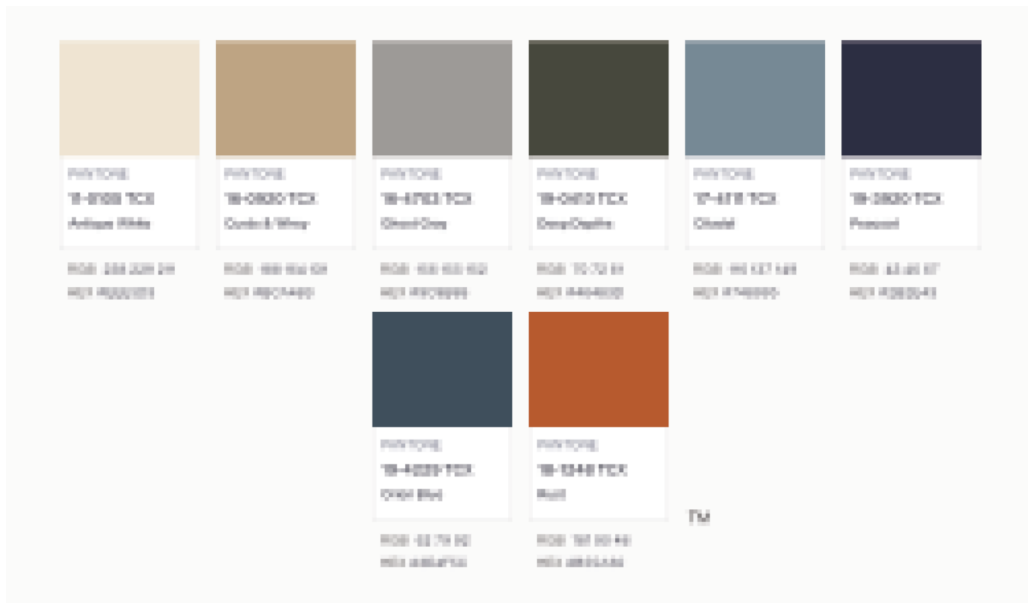
The concept focuses on the gloomy picture painted as the ancient mariner is stranded in between a still ocean. As the sun sets so along comes the ascend of misfortune in form of the ghostly ship. The hopelessness as the mariner is left alive alone amongst the dead, unable to die.

With his guilt (the Albatross) hung around his neck, the mariner is punished by the wrath of nature, yet to realize himself worthy of penance required. The Mariner is yet to grasp/embrace the love/respect for nature. He looks around the sea, the ship, the sky, all seem putrefying and rotten to him. Unable to find appreciation, he is unable to pray. His dry heart is void of faith.

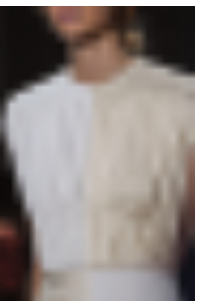
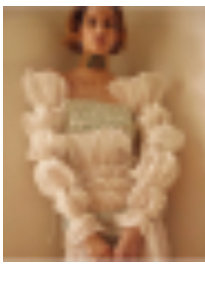
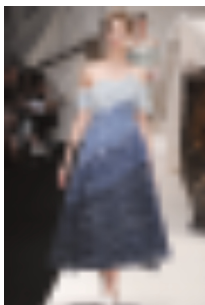
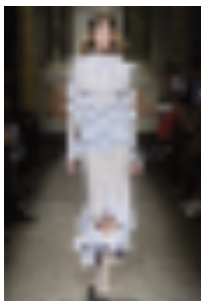
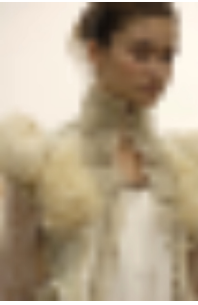
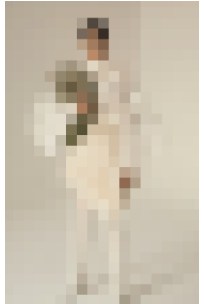
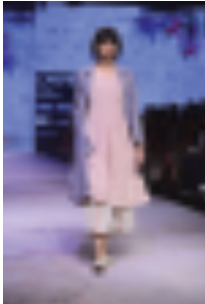
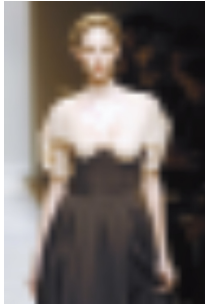
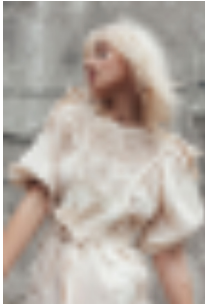
The phantoms of despair surrounds him. He is unable to escape this worst kind of curse for days till he is finally able to reflect and find the silver. Till mercy is bestowed upon his soul.

The phase of Mariner's true realization/reflection of guilt and the lesson to appreciate what the nature of has to offer.

# Color Palette



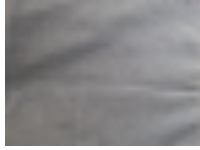
# LookBook



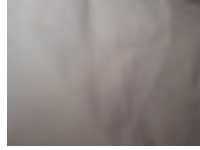
# Fabric Material



Organza  
Composition:100  
% Silk  
GSM: 50



Denim  
Composition:  
100% Cotton  
GSM: 330



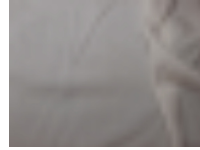
Coriduri 21Wales  
Composition:100  
% Cotton  
GSM: 138  
Width: 62"



Cotton Matty  
Dobby  
Composition:100  
% Cotton  
GSM: 221  
Width: 44"



Cotton Net  
Composition:100  
% Cotton  
GSM: 50  
Width: 37"



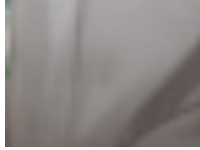
Viscous Plain  
Composition:100  
% Viscous  
GSM: 121  
Width: 58"



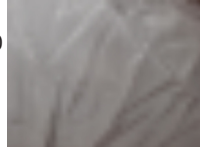
Cotton Silver  
Lurex,  
Composition:  
65% cotton +  
35% Lurex  
GSM: 75



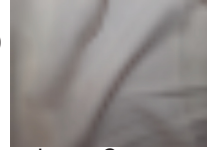
Cotton Twill  
Composition:100  
% Cotton  
GSM: 210  
Width: 54"



Cotton Crepe  
Composition:100  
% Cotton  
GSM: 130  
Width: 58"



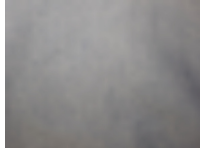
Viscous Crepe  
Composition:100  
% Viscous  
GSM: 74



Leeva Crepe  
Composition:100  
% Viscous  
GSM: 105  
Width: 56"



Cotton Gauze  
Composition:100  
% Cotton  
GSM: 70  
Width: 44"



Cotton Chambray  
Composition:100  
% Cotton  
GSM: 144  
Width:63"



Cotton Organic  
Composition:100  
% organic Cotton  
GSM: 180

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