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THE
Bibliography of Coleridge.



THE
Bibliography of Coleridge

A BIBLIOGRAPHICAL LIST

ARRANGED IN CHRONOLOGICAL ORDER

OF THE

PUBLISHED AND PRIVATELY-PRINTED WRITINGS
IN VERSE AND PROSE

OF

SAMUEL TAYLOR COLERIDGE

INCLUDING

HIS CONTRIBUTIONS TO ANNUALS, MAGAZINES,
AND PERIODICAL PUBLICATIONS; POSTHUMOUS
WORKS, MEMOIRS, EDITIONS, ETC.

BY THE LATE

RICHARD HERNE SHEPHERD

REVISED, CORRECTED, AND ENLARGED BY

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INTRODUCTION.

THE following Bibliography was originally published during the summer of 1895 in *Notes and Queries*.* It had been the intention of Mr. Shepherd to reprint it with additions and corrections in a separate pamphlet form, uniform with the privately printed bibliographies previously issued by him between 1878 and 1887, but this design was interrupted by his premature death. As several notes which had been collected by him for this purpose were in existence, it has been thought well to complete the work according to his original design, and to lay

* 8th S., vii. 361, 401, 443, 482, 502.

the results before the public. This design was, briefly, to give a bibliographical list of (*a*) all the works in prose and verse which had been written by Coleridge, or to which he had contributed, during his lifetime ; (*b*) all the collected editions of his poems (for no collected edition of his prose works has yet been issued in England) which possess any individual features of their own, and are not mere reprints of former editions ; (*c*) the posthumous works edited by his relatives and friends ; (*d*) the principal Memoirs, Biographies, and Recollections which deal with his life and character ; and (*e*) the chief books and periodicals containing letters of Coleridge or referring to his *marginalia*, lectures, and other literary remains. Every effort has been made to render the Bibliography, within these limits, as complete and accurate as possible ; but it would have been beyond its scope to have enumerated the numerous books of an unimportant nature, or the countless magazine articles dealing with the life and work

of Coleridge which have been published since his death. In revising Mr. Shepherd's work, I have endeavoured to preserve its physiognomy as far as possible, and to keep it in line with his previous bibliographies.

It no more falls within the province of a bibliographer than it does within that of an anatomist to give an estimate of the character of his "subject," either as a writer or a man. The less is this necessary in the case of Coleridge, as within recent years two most illuminative " appreciations " of him have been given to the world which leave little for any succeeding writer to say. The study of Coleridge, firstly as a psychologist and secondly as a poet, which Mr. Walter Pater prefixed to the selections from his poems in Mr. T. H. Ward's " English Poets," and which was afterwards published in " Appreciations, with an Essay on Style," reaches, I venture to think, the high-water mark of criticism, but it is closely approached by the admirable essay which serves as an Introduc-

tion to Dr. Richard Garnett's edition of "The Poetry of Coleridge" in "The Muses' Library." But neither of these writers lays much stress upon what seems to me the dominant feature in Coleridge's character. Mr. Dykes Campbell points out that "his will was congenitally weak, and his habits weakened it still further"; but I apprehend that it was not so much weakness of will as absolute absence of volition, which chiefly characterized him. A remark which was made by a shrewd and observant associate of his more youthful days has much impressed me. Charles Lloyd wrote in a letter to his brother* when *The Friend* was in its earliest struggles: "Coleridge has such a lamentable want of voluntary power. If he is excited by a remark in company, he will pour forth, in an evening, without the least apparent effort, what would furnish matter for a hundred essays; but the moment that he is to write, not from present impulse, but from pre-

* "Charles Lamb and the Lloyds," 1898, p. 244.

ordained deliberation, his powers fail him, and I believe there are times when he could not pen the commonest notes." This failing is prominent throughout his literary life; his motive-power was external to himself. He first lighted his torch at the fire that burnt on Bowles's altar. His acquaintance with Wordsworth led to the discovery of the romance there is in Nature. But even then his inspiration needed a spur, and it was a paragraph in Shelvocke that produced the first imaginative poem of the century, and a doze over Marco Polo's description of the Great Kaan in Xanadu that begot a fragment that has no rival out of dreamland. There can be little doubt that some accidental circumstance of a similar nature led to the inception of "Christabel"; but when the time arrived for the completion of the poem the stimulus had vanished. It is this want of initiative, combined with an imagination almost mesmeric in its power, that renders Coleridge so commanding and yet so feeble a personality.

To revert to the Bibliography, I must record with gratitude the great assistance I have received from the late Mr. Dykes Campbell's edition of Coleridge's "Poetical Works"; and it is pleasant to recall the cordial manner in which that ideal Editor on more than one occasion referred to the work of his predecessor, the compiler of this Bibliography, whose edition of the Poems appeared in 1877. Mr. Shepherd's Memoir which was prefixed to that edition is also mentioned in appreciative terms by Dr. Garnett. In conclusion, I have to express my obligations to Mr. Brimley Johnson for some valuable Cambridge notes, and to Mr. W. C. Beetsen for the help he has afforded me in preparing these pages for the press, and in the work of revision and collation.

W. F. P.

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THE
BIBLIOGRAPHY OF COLERIDGE.



*SEPARATE WORKS AND POEMS
PUBLISHED BEFORE 1834.*

1792.

GREEK PRIZE ODE on the Slave Trade.
Cambridge, 1792.

This Ode, of which a few stanzas were printed by Coleridge as a note to his portion of the "Joan of Arc" volume of 1796, was first published in Mr. Dykes Campbell's edition of the "Poetical Works," 1893, Appendix B, p. 476. It won for Coleridge the Browne Gold Medal.

1794.

MONODY ON THE DEATH OF CHATTERTON.

The first draft of this poem, which differs materially from, and is much shorter than, the later and revised versions, was contributed to a book of exercises kept by the Head Master of Christ's Hospital. It next appeared, altered and enlarged, but anonymously, in a one-volume octavo edition of Chatterton's "Rowley Poems," published at Cambridge while Coleridge was in residence there.

The engraved title reads: "Poems, supposed to have been written at Bristol in the 15th century, by Thomas Rowley. *Che trae l'buome del sepolcro ed in vita il serba. Petrarca.* Cambridge. Printed by B. Flower for the Editor and sold by J. and J. Merrill and W. H. Lunn, Cambridge, Egertons, Military Library, Debrett, Piccadilly, Edwards, Pall Mall, and Deighton, Holborn, London." 8vo., pp. xxix + 329.

The preface is signed "L.S." (Lancelot Sharpe), and is dated "Pembroke Coll. July 20, 1794." Coleridge's "Monody" occupies pp. xxv-xxviii.

THE FALL OF ROBESPIERRE. An Historic Drama. By S. T. Coleridge, of Jesus College, Cambridge. Cambridge: Printed by Benjamin Flower, for W. H. Lunn, and J. and J. Merrill; and sold by J. March, Norwich, 1794 [Price One Shilling]. 8vo.,

pp. 37. Dedication (p. 3) to H. Martin, Esq., of Jesus College, Cambridge.

Contains the song of "Domestic Peace," afterwards included in the Bristol volume of 1796. There is generally stitched in at the end, or bound up with this tragedy, "Proposals for publishing by subscription, Imitations from the Modern Latin Poets, with a Critical and Bibliographical Essay on the Restoration of Literature. By S. T. Coleridge, of Jesus College, Cambridge." This was to include a selection from the Lyrics of Casimir and a new translation of the *Basia* of Secundus. The scheme was never carried out, and only two or three specimens remain in *The Watchman* and elsewhere. The first only of the three acts of this tragedy was contributed by Coleridge, the other two being written by Southey, whose name, however, does not appear. Five hundred copies were printed, and sold at a shilling. This juvenile work is reprinted in the first volume of Coleridge's "Literary Remains," published posthumously in 1836, and in the four-volume edition of Coleridge's "Poetical and Dramatic Works," published by the late Mr. Basil Montagu Pickering in 1877, and afterwards reissued by Macmillan and Co. in 1880.

1794-1795.

CONTRIBUTIONS IN VERSE to *The Cambridge Intelligencer* and to *The Morning Chronicle*,

including a series of Sonnets to Eminent Characters. Some of these, but not all, were reprinted, with more or less alteration, in the volume of "Poems," by S. T. Coleridge, published at Bristol in 1796.

An incomplete collection of *The Cambridge Intelligencer*, containing some, but wanting also some, of the Coleridge numbers, is among the "Country Newspapers" in the Library of the British Museum. Whether a complete file of the newspaper exists at Cambridge or elsewhere I have had no opportunity of ascertaining.* It is amusing to find that in 1795 Coleridge professed already to look upon Southey as an "Eminent Character." Southey had, at that time, published nothing with his name, except a thin volume of "Poems," by "Bion and Moschus" (the joint production of himself and Robert Lovell), which had just appeared at Bath.†

The following is a fairly complete list of Coleridge's recognised contributions :

* I have a note to the effect that a complete series is in the possession of Mr. Fordham, of Ashwell, Herts. —ED.

† "Poems," by Robert Lovell and Robert Southey, of Balliol College. Bath: Printed by A. Cruttwell, 1795.

"THE CAMBRIDGE INTELLIGENCER."

1. No. 63. 1794. Sept. 27. "Lines written at the King's Arms, Ross."
2. No. 65. 1794. Oct. 11. "Absence."
3. No. 67. 1794. Oct. 25. "Anna and Harland."
4. No. 68. 1794. Nov. 1. "Genevieve."
5. No. 179. 1796. Dec. 17. "Addressed to a Young Man of Fortune."
6. No. 181. 1796. Dec. 31. "Ode for the Last Day of the Year 1796."*

"THE MORNING CHRONICLE."

1. 1793. Nov. 7. "To Fortune."
2. 1794. Sept. 23 or 27 (?). "Elegy, imitated from Akenside."
- " " "Epitaph on an Infant."
3. 1794. Dec. 1. "To the Honourable Mr. Erskine."
(Sonnet I.)
4. 1794. Dec. 9. "Burke." (Sonnet II.)
5. 1794. Dec. 11. "Priestley." (Sonnet III.)
6. 1794. Dec. 15. "La Fayette." (Sonnet IV.)
7. 1794. Dec. 16. "Koskiusko." (Sonnet V.)
8. 1794. Dec. 23. "Pitt." (Sonnet VI.)
9. 1794. Dec. 26. "To the Rev. W. L. Bowles."
(Sonnet VII.)

* Simultaneously printed as a separate quarto pamphlet under the title of "Ode on the Departing Year" (see p. 15).

10. 1794. Dec. 29. "Mrs. Siddons." (Sonnet VIII.)
11. 1794. Dec. 30. "Address to a Young Jackass and its tethered Mother. In familiar verse."*
12. 1795. Jan. 10. "To William Godwin." (Sonnet IX.)
13. 1795. Jan. 14. "To Robert Southey." (Sonnet X.)
14. 1795. Jan. 29. "To Richard Brinsley Sheridan, Esq." (Sonnet XI.)
15. 1795. Jan. 31. "To Lord Stanhope."

1795.

POEMS BY FRANCIS WRANGHAM, M.A.,
Member of Trinity College, Cambridge.
London: Sold by T. Mawman, 22, Poultry.
12mo., pp. viii + 111.

This is a tiny volume of poems which were privately printed in 1795 by the Rev. Francis (afterwards Archdeacon) Wrangham. At p. 78 are some Latin verses by Wrangham, headed "Hendecasyllabi ad Bruntonam"

* A very early version of this poem, still existing in Coleridge's manuscript, and headed "Monologue to a Young Jackass in Jesus Piece—its Mother near it chained to a Log," is printed by Mr. Dykes Campbell in his edition of Coleridge's "Poetical Works," 1893, p. 477, Appendix C.

e Granta exituram," of which a translation by Coleridge (whose initials, "S.T.C.," are given as those of the author in the Table of Contents), headed "Translated by a Friend," was printed on the following page, followed by a short original poem of three stanzas.

An interesting letter from Coleridge to Wrangham, referring to this matter, was sold at Sotheby's on July 21, 1900. This letter was dated September 26, 1794, and contains the following passage: "I finished the translation—or rather Imitation of your exquisite Bruntoniad. I am afraid the thoughts in my language will appear like the Armour of Saul on David. However, you have both the Esse and the Posse of my poor Muse. I am labouring under a waking Night-mair (*sic*) of Spirits." The translation referred to covered two pages of the letter, and commenced: "To Miss Brunton (now Mrs. Merry), on her departure from Cambridge, Oct., 1790. Imitated from the Latin of the Rev. F. Wrangham:

"Maid of unboastful charms, whom white-robed truth," etc.

Wrangham's hendecasyllables were addressed to Miss Elizabeth Brunton, the distinguished actress, who married Robert Merry, the dramatist and Della-Cruscan; Coleridge's little poem to one of the younger sisters, of whom there were five. The youngest of all, Louisa, after a successful career on the stage, married the Earl of Craven, but she was probably not more than ten or twelve years of age in 1795.

A MORAL AND POLITICAL LECTURE, delivered at Bristol. By S. T. Coleridge, of Jesus College, Cambridge.

“ ——— To calm and guide
 The swelling democratic tide ;
 To watch the state's *uncertain* frame ;
 To baffle Faction's *partial* aim ;
 But chiefly with determined zeal
 To quell the servile Band that kneel
 To Freedom's jealous foes ;
 And lash that monster, who is daily found
 Expert and bold our Country's peace to wound,
 Yet dreads to handle arms, nor manly counsel knows. ’

AKENSIDE.

Bristol : Printed by George Routh, in Corn Street. Price, Sixpence. 8vo., pp. 19.

This pamphlet was probably issued in February, 1795, and was reprinted in the following November, with some alterations, under the following title :

CONCIONES AD POPULUM. Or Addresses to the People. By S. T. Coleridge. 1795. 12mo., pp. 69.

Issued in dark-blue wrapper, with half-title only, bearing the author's, but no publisher's, name. In a note to the Introduction of his "Second Lay Sermon,"

p. ix, Coleridge says of these Addresses that "though a few copies were printed, they can scarcely be said to have been published."

THE PLOT DISCOVERED ; or, An Address to the People, against Ministerial Treason, by S. T. Coleridge. Bristol, 1795. Small 8vo., pp. 52.

Issued in gray wrappers, the upper one bearing the half-title, "A Protest against Certain Bills. Bristol : Printed for the Author, November 28, 1795."

Like the preceding item, this pamphlet bears no printer's or publisher's name ; but in an advertisement page attached to the "Poems" of 1796 the publisher of both brochures, as well as of *The Watchman*, is stated to be Parsons, of Paternoster Row.

1796.

THE WATCHMAN : a Periodical Publication, in Prose and Verse. Bristol, 1796. The first number was stated to be "Published by the author, S. T. Coleridge, Bristol, and sold by all the Booksellers and News-carriers in the Town and Country," and

the second and following numbers to be "Published by the author, S. T. Coleridge, and by Parsons, Paternoster Row, London." Each number bore the motto: "That all may know the truth, and that the truth may make us free." 8vo., pp. 1-324.

The Watchman was a commercial failure; it stopped with its tenth number on May 13, 1796, having failed to kindle the political ardour or enthusiasm of the Laodicean inhabitants of Bristowa. It had a very slow and small sale; and Coleridge, in his "Biographia Literaria" (published twenty years afterwards), records how his maid-servant used the unsold copies to light the fire. It has now, after the lapse of a century, become a rarity.

The following poems by Coleridge were first published in *The Watchman*:

No. I. March 1, 1796. "To a Young Lady."

No. II. March 9, 1796. "Ad Lyram."

No. III. March 17, 1796.

"The Hour when we shall meet again."

No. IV. March 25, 1796. "Fragments from an Unpublished Poem."

No. V. April 2, 1796. "Recollections."

" " " "To Mercy."

" " " "Count Rumford."

No. VI. April 11, 1796. "On Observing a Blossom on the First of February, 1796."

No. VIII. April 27, 1796. "To a Primrose."

The last number contained a valedictory address by Coleridge to his readers, ending, "O watchman! thou hast watched in vain."

The original Prospectus of *The Watchman* was reprinted by Mr. J. Dykes Campbell in *The Athenæum* for December 9, 1893, and again as an Appendix to his "Samuel Taylor Coleridge," 1894, p. 285.

POEMS ON THE DEATH OF PRISCILLA FARMER, by her Grandson, Charles Lloyd. [Motto from Bowles.] Bristol: Printed by N. Biggs, and sold by James Phillips, George Yard, Lombard Street, London, 1796. Folio, pp. 27.

In this pamphlet, which is of the utmost rarity, first appeared Coleridge's "Sonnet" addressed to Charles Lloyd. The contents were republished in the second edition of Coleridge's "Poems," Bristol, 1797.

JOAN OF ARC, by Robert Southey. Bristol, 1796. Large 4to., pp. 409.

To this first edition of Southey's first epic, "The Vision of the Maid of Orleans" (republished in "Sibylline Leaves," 1817, p. 281, under the title "The

Destiny of Nations”), the notes to which contain an original Greek prize ode on the Slave Trade, was contributed to the second book by S. T. C. This portion was omitted in all the later two-volume editions of “Joan of Arc,” in which the poem was remodelled by the author. An English verse translation of Coleridge’s Greek prize ode appeared among the early minor poems of Robert Southey.

In the *North British Review* for January, 1864, is an article entitled “Bibliomania,” which was reprinted with additions in a miscellany called “Odds and Ends,” in 1867. In this article was described a copy of the quarto edition of “Joan of Arc,” which had formerly belonged to Coleridge, and was, in fact, the identical copy mentioned in a note to the last edition of the “*Biographia Literaria*,” vol. ii., p. 31. This volume is full of Coleridge’s annotations, and some hard truths about Southey’s early poems were set down with a degree of plain-speaking which, in the words of the writer, “had evidently greatly shocked his own family, who have made an amiable attempt (though happily not a perfectly successful one) to obliterate his just, though unsparring, criticism on their uncle Southey.” As a specimen of these criticisms, it may be sufficient to subjoin the following list of abbreviations, which he proposed to use in his marginal notes :

“N.B.—S. E. means Southey’s English, *i.e.*, no English at all.

N. means nonsense.

J. means discordant jingle of sound—one

word rhyming or half rhyming to another, proving either utter want of ear, or very long ones.

L. M., ludicrous metaphor.

I. M., incongruous metaphor.

S. = pseudo-poetic slang, generally, too, not English."

At the same time, he is not sparing in his comments on himself, for at the long passage beginning "Maid, beloved of heaven," afterwards reprinted in "The Destiny of Nations," he has written: "These are very fair lines, tho' I say it that should not: but hang me if I know, or ever did know, the meaning of them, tho' my own composition."

POEMS ON VARIOUS SUBJECTS. By S. T. Coleridge, late of Jesus College, Cambridge.

"Felix curarum, cui non Heliconia cordi
Serta, nec imbelles Parnassi e vertice laurus!
Sed viget ingenium, et magnos accinctus in usus
Fert animus quascumque vices.—Nos tristia vitæ
Solamur cantu."

STAT. SILV., Lib. IV., 4.

London: Printed for G. G. and J. Robinsons and J. Cottle, Bookseller, Bristol, 1796. 8vo., pp. xvi + 188 + Errata, 1 p.

"The Effusions signed C. L. were written by Mr.

CHARLES LAMB, of the India House. Independently of the signature, their superior merit would have sufficiently distinguished them. For the rough sketch of Effusion XVI. I am indebted to Mr. Favell; and the first half of Effusion XV. was written by the author of "Joan of Arc, an epic poem" (*Preface*, p. xi).

Pamphlet of SELECTED SONNETS, from Bowles, Bamfylde, and others. With some original Sonnets by S. T. C., and a prefatory Essay on the Sonnet. [Bristol: Privately printed, 1796, 8vo., pp. 16].

A very rare pamphlet, which, considering the subsequent fame of its editor, must hold its own place, though perhaps not a very high one, among larger and later sonnet anthologies.

"I amused myself the other day (having some paper at the printer's that I could employ in no other way) in selecting twenty-eight sonnets to bind up with Bowles's. I charge sixpence for them, and have sent you five to dispose of. I have only printed two hundred, as my paper held out to no more, and dispose of them privately, just enough to pay the printing. The Essay which I have written at the beginning I like" (Coleridge to Thomas Poole, Nov. 7, 1796).

"A pamphlet," says the editor of Coleridge's "Letters" (i. 206, note) "of sixteen pages, containing twenty-eight sonnets by Coleridge, Southey, Lloyd, Lamb, and others, which was printed for private circu-

lation towards the close of 1796, and distributed among a few friends. Of this selection of Sonnets, which was made 'for the purpose of binding them up with the Sonnets of the Rev. W. L. Bowles,' the sole surviving copy is now in the Dyce Collection of the South Kensington Museum. On the fly-leaf in Coleridge's handwriting is a presentation note to Mrs. Thelwall. For a full account of this curious and interesting pamphlet see Coleridge's 'Poetical and Dramatic Works,' 4 vols. 1877-80, vol. ii., pp. 377-379."

ODE ON THE DEPARTING YEAR. By S. T. Coleridge. [Motto from *Æschylus*]. Bristol: Printed by N. Biggs, and sold by J. Parsons, Paternoster Row, London, 1796. 4to., pp. 16.

This Ode was published on December 31, 1796, in *The Cambridge Intelligencer*, as well as in a separate form.

1796-97.

CONTRIBUTIONS in Verse to *The Monthly Magazine*.

1. 1796. Sept. "On a late Connubial Rupture."
2. 1796. Oct. "Reflections on entering into Active Life"—a title which was altered in 1797 to

“Reflections on having left a Place of Retirement.”

3. 1797. Nov. Three “Sonnets attempted in the Manner of Contemporary Writers.” *Signed*, “Nehemiah Higginbottom.”

1797.

POEMS, by S. T. Coleridge. Second Edition.

To which are now added Poems by Charles Lamb, and Charles Lloyd. Duplex nobis vinculum, et amicitiae et similibus junctarumque Camænorum; quod utinam neque mors solvat, neque temporis longinquitas. *Groscoll. Epist. ad Car. Utenhov. et Ptol. Lux. Tast.* Printed by N. Biggs, for S. Cottle, Bristol, and Messrs. Robinsons, London, 1797. 8vo., pp. xx + 278.

“There were inserted in my former edition a few Sonnets of my friend and old school-fellow, CHARLES LAMB. He has now communicated to me a complete collection of all his Poems. . . . My friend CHARLES LLOYD has likewise joined me; and has contributed every poem of his which he deemed worthy of preservation. With respect to my own share of the Volume, I have omitted a third of the former Edition,

and added almost an equal number. The poems thus added are marked in the Contents by Italics" (Preface, p. xix).

Lamb's early sonnets (the "ewe-lambs" for which he had pleaded successfully at first) did not escape Coleridge's pruning-knife in the second issue.

A copy of this edition, with marginal autograph corrections by S. T. C., is in the collection of the late Frederick Locker-Lampson, Esq., and a full account of it is given in Pickering's four-volume Coleridge of 1877.

1798.

FEARS IN SOLITUDE. Written in 1798, during the alarm of an invasion. To which are added FRANCE, an Ode, and FROST AT MIDNIGHT. By S. T. Coleridge. London: Printed for J. Johnson, in St. Paul's Churchyard, 1798. 4to., pp. 23.

The half-title is on the outer leaf, and bears the price, "One Shilling and Sixpence." Of the poems contained in the volume "France" was first printed in *The Morning Post*, April 16, 1798, under the title of "Recantation: an Ode," and the other two in this volume.

POEMS, by S. T. Coleridge, Esq. [Colophon].
 Printed by Law and Gilbert, St. John's
 Square, London. 8vo., pp. 16.

The poems contained in this very rare volume, of which there is a copy in the library of the late Frederick Locker-Lampson, Esq., are "Fears in Solitude," "France: an Ode," and "Frost at Midnight." It seems to have been privately printed.

(1) LYRICAL BALLADS, with a few other Poems. Bristol: Printed by Biggs and Cottle, for T. N. Longman, Paternoster Row, London. 1798.

(2) LYRICAL BALLADS, with a few other Poems. London: Printed for J. and A. Arch, Gracechurch Street. 1798. Small 8vo. Title, pp. viii + 210 + Errata, 1 p., followed by a leaf of advertisements. Owing to a rearrangement of the contents, there are two unnumbered pages between pp. 69 and 70.

The joint work of William Wordsworth and Samuel Taylor Coleridge, published anonymously, and containing "The Ancient Mariner," and other poems, by

S. T. C., first printed here, the other poems being two scenes from the newly-written and hitherto unpublished tragedy of "Osorio" (under the title of "The Dungeon" and "The Foster Mother's Tale"), and "The Nightingale, a Conversational Poem." Copies of the first (or one-volume) anonymous edition of "Lyrical Ballads," with Joseph Cottle's original Bristol title-page, are of the utmost rarity. In an experience ranging over nearly forty years, I never saw but one copy, containing manuscript additions to "The Ancient Mariner," in the autograph of S. T. C. This was lent by the private owner to the publisher of the four-volume edition of Coleridge, issued in 1877—the late Mr. Basil Montagu Pickering. It was not an uncut copy, nor did I ever see an uncut copy of the book with the Bristol title-page. Uncut copies, even with the substituted London title-page of Arch, are very rare. The copies distributed by Cottle, either by sale or to the author and his friends or reviewers, must have been very limited in number. The bulk of the edition (? of five hundred copies) which remained unsold on the publisher's shelves was transferred by Cottle (whose own title-page was cancelled) to Arch in the year of its publication. In the original boards (the Bristol issue being practically *introuvable*) an uncut copy of Arch's remainder stock is one of the rarest and most desirable of modern volumes of English Verse, which it revolutionized and regenerated more than any other single publication.*

* There is in the British Museum a copy of the

1798-1802.

CONTRIBUTIONS, in Verse and Prose, to *The Morning Post*, including some of the most brilliant of Coleridge's shorter poems. This list comprises the majority, but does not claim to be exhaustive.

 1798.

1. Jan. 2. "To the Lord Mayor's Nose," a stanza which was afterwards embodied in the poem called "The Nose."

"Lyrical Ballads" with the Bristol imprint which formerly belonged to Southey, and contains Coleridge's poem "Lewti," which was at the last moment cancelled, and "The Nightingale, a Conversational Poem," substituted. Mr. R. A. Potts possesses another copy, which contains the substituted leaf, as in ordinary copies, but also possesses an unique feature in having an extra leaf (*recto* unnumbered, *verso* numbered 63*, on which are printed some lines entitled "Domiciliary Verses, December, 1795." These verses are by neither Wordsworth nor Coleridge, but are the composition of Dr. Beddoes, of Bristol, the father of Thomas Lovell Beddoes, the poet. Cf. *The Athenæum* for January 14, 1899, No. 3,716.—ED.

2. Jan. 8. "Fire, Famine and Slaughter."
3. March 10. "The Raven." When originally printed this poem had no title, but merely an introductory letter. The title which it now bears was given to it when published in "The Annual Anthology," 1800.
4. April 13. "Lewti; or, the Circassian Love Chaunt," signed "Nicias Erythræus."
5. April 16. "The Recantation: an Ode." Shortly afterwards published in a quarto pamphlet (see p. 17) under the title of "France: an Ode," under which title it was again reprinted in *The Morning Post*, October 14, 1802, together with some extracts from "Fears in Solitude."
6. July 30. "A Tale," afterwards called "Recantation illustrated in the Story of the Mad Ox."

 1799.

1. Aug. 17. "Names."
2. Aug. 24 (?). "The British Stripling's War Song," reprinted in "The Annual Anthology," 1800.
3. Sept. 6. "The Devil's Thoughts." The first three and the ninth stanzas were by Southey.
4. Sept. 7. "On a Reader of his own Verses."
5. Sept. 17. "Lines written in the Album at Elbingerode."

6. Sept. 23. An Epigram ("Jem writes his Verses").
7. Sept. 24. "Lines composed in a Concert-Room."
8. Nov. 14. An Epigram ("Dives can find no Taste in Tea").
9. Nov. 16. An Epigram ("Jack drinks fine Wines").
10. Dec. 12. An Epigram ("What ? rise again").
11. Dec. 21. "Introduction to the Tale of the Dark Ladie," of which the greater part was republished in the "Lyrical Ballads" of 1800, under the title of "Love."
12. Dec. 24. "Ode to Georgiana, Duchess of Devonshire."
13. Dec. 25. "A Christmas Carol."

 1800.

1. Jan. 10. "Talleyrand to Lord Granville."
2. Jan. 24. "To Mr. Pye."
3. Dec. 4. "The Two Round Spaces: a Skeltoniad."

 1801.

1. Sept. 15. "On Revisiting the Sea-Shore."
2. Sept. 18. "Song to be sung by the Lovers of Ale."
3. Sept. 22. "Epitaph on a Bad Man."

4. Sept. 25. "Drinking *versus* Thinking."
5. Sept. 26. "The Devil Outwitted."
6. Sept. 26. "Job's Luck."
7. Sept. 27. "A Hint to Premiers and First Con-
suls."
8. Dec. 4. "Ode to Tranquillity."
9. Dec. 16. "To a certain modern Narcissus."
10. Dec. 16. "To a Critic."
11. Dec. 19. "Always Audible."
12. Dec. 26. "Pondere non Numero."
13. Dec. 26. An Epigram ("To wed a Fool").

 1802.

1. Sept. 6. "The Picture; or, the Lover's Reso-
lution."
2. Sept. 11. "Chamouni, the Hour before Sun-
rise."
3. Sept. 17. "The Keepsake."
4. Sept. 23. Eight Epigrams (J. D. Campbell's
edition of "Poems," pp. 447, 448).
5. Sept. 23. An Epigram ("The Good, Great
Man").
6. Sept. 24. "Inscription on a Jutting Stone over
a Spring."
7. Oct. (?). "Ode to the Rain."
8. Oct. 2. Three Epigrams (J. D. Campbell's
edition of "Poems," p. 448).
9. Oct. 4. "Dejection: an Ode."

10. Oct. 9. "Epitaph on a Mercenary Miser."
11. Oct. 11. "A Dialogue between an Author and his Friend."
12. Oct. 11. "Μωροσοφία, or Wisdom in Folly."
13. Oct. 11. Epigram ("Each Bond Street Buck").
14. Oct. 11. "From an Old German Poet."
15. Oct. 11. "On the curious circumstance, that in the German language the Sun is feminine, and the Moon masculine."
16. Oct. 11. "Spots in the Sun."
17. Oct. 11. Epigram ("When Surface Talks").
18. Oct. 11. "To my Candle—the Favourite Epigram."
19. Oct. 16. "The Language of Birds."
20. Oct. 19. "The Day Dream. From an Emigrant to his absent Wife."

Among the more important pieces in prose contributed by Coleridge to *The Morning Post*, was a speech delivered in the House of Commons by William Pitt, which appeared in the number for February 18, 1800. The greater part of this speech was composed by Coleridge from his recollections of Mr. Pitt's oratory, and was characterized by Canning as doing more honour to the author's head than to his memory. It was followed by the character of Pitt, which was published in the number for March 19, 1800. Both are reprinted by Gillman in his "Life of Coleridge," pp. 195 208.

These contributions are generally signed "ESTREESI" (a sort of Greek anagram of S. T. C., signifying "he hath stood," or "maintained"); but in two cases the

signature of "Nicias Erythræus" is appended to his original verse contributions, which signature, affixed to an afterwards acknowledged poem, enables us to identify as Coleridge's composition a long narrative in verse, entitled "The Old Man of the Alps," forgotten or unacknowledged by the author.* Many of the poems, as originally published in *The Morning Post*, contain splendid lines and passages, afterwards omitted in the collection entitled "Sibylline Leaves." An incomplete set of *The Morning Post* of that period is among the "London Newspapers" in the Library of the British Museum.

The important period between 1790 and 1800 is, unfortunately, only represented by a few odd numbers, and, owing to this deficiency, the editor is unable to locate a poem concerning which Coleridge wrote in a letter to W. Sotheby, August 26, 1802 ("Letters," p. 397): "I wrote twelve lines at nineteen, and published them many years ago in *The Morning Post*, as a fragment—

"Upon a mouldering Abbey's broadest wall," etc.

This poem, under the title of "Melancholy," and beginning

"Stretch'd on a moulder'd Abbey's broadest wall,"

* This poem is not entered in the list, as it was not acknowledged by Coleridge, nor is it included by Mr. Dykes Campbell in his exhaustive edition. Its attribution to Coleridge must therefore be considered doubtful.—ED.

was republished in "Sibylline Leaves," 1817, p. 262, with a note by Coleridge, saying it was "first published in *The Morning Chronicle* in the year 1794." Mr. Dykes Campbell, who has of course included the poem in his edition of the *P. W.*, p. 34, says in a note (p. 573) that he has searched *The Morning Chronicle* of 1794 for the verses, but without success. This is not surprising, if they were first published in *The Morning Post*. Coleridge had evidently forgotten in 1817 what he had written in 1802. The poem is conjecturally dated by Mr. Campbell 1794, but was apparently written 1791-92.

1799-1800.

THE ANNUAL ANTHOLOGY. Bristol: Printed by Biggs and Co., 1799-1800. 2 vols. Vol. i. : title, advertisement, 1 leaf, 2 unnumbered leaves of contents, pp. 300; vol. ii. : title, 2 unnumbered leaves of contents, pp. 299. 8vo.

Containing, besides a number of pieces by Robert Southey and a blank-verse production of Charles Lamb, a series of poems by S. T. C., some of which had appeared in *The Morning Post*, whilst others were published for the first time. These volumes, in boards especially, are a desideratum for collectors, forming,

as they do, the *editio princeps* of some of the best of Coleridge's minor poems, of which the following originally appeared in this collection :

1800.

"To a Young Lady" (Miss Lavinia Poole), p. 32.

"To a Friend who had declared his intention of writing no more poetry," p. 103.

"This Lime Tree Bower My Prison," a poem addressed to "Charles Lamb, of the India House, London," p. 140.

"Something Childish, but very Natural," signed "Cordomi," p. 192.

"Home-sick," signed "Cordomi," p. 193.

EPIGRAMS.

I. "O would the Baptist come again," p. 267.

II. "I hold of all our Viperous Race," p. 267.

IV. "If the guilt of all lying consists in deceit," p. 268.

VI. "As Dick and I at Charing Cross were walking," p. 269.

VII. "Thy Babes ne'er greet thee with the Father's name," p. 269.

VIII. "Hippona lets no silly flush," p. 269.

IX. "Thy lap-dog, Rufa, is a dainty beast," p. 270.

XIII. "Swans sing before they die—'twere no bad thing," p. 271.

XIV. "A joke (cries Jack) without a sting," p. 271.

1800.

GENERAL TITLE.

[Issued with "The Death of Wallenstein."]
WALLENSTEIN. A Drama in Two Parts.
Translated from the German of Frederick
Schiller by S. T. Coleridge. London :
Printed for T. N. Longman and O. Rees,
Paternoster Row, by G. Woodfall, No. 22,
Paternoster Row, 1800.

SEPARATE TITLES.

THE PICCOLOMINI, or the First Part of
Wallenstein, a Drama in five acts. Tran-
slated from the German of Frederick
Schiller by S. T. Coleridge. London :
Printed for T. N. Longman and O. Rees,
Paternoster Row, 1800. 8vo., half-title,
title, pp. iv + 214.

THE DEATH OF WALLENSTEIN. A Tragedy
in five acts. Translated from the German
of Frederick Schiller by S. T. Coleridge.
London : Printed for T. N. Longman

and O. Rees, Paternoster Row, by G. Woodfall, No. 22, Paternoster-Row, 1800. 8vo., general and special titles, two un-paged leaves, pp. 157, with an engraved portrait of Wallenstein.

This translation of "Wallenstein"—not reprinted until 1828, when the "Poetical and Dramatic Works of Coleridge" were first collected and published by William Pickering—had, in less than a quarter of a century, become so difficult to procure, that Carlyle, when writing his "Life of Schiller," in 1823-1824, was unable to find or see a copy. Since its republication in 1828, and on several subsequent occasions, in the Pickering and Moxon editions, the original issue has become comparatively easy to obtain, and can hardly, of later years, take rank as a specially or exceptionally rare book. Before its tardy reappearance, and when it was practically unprocurable, another translation (by George Moir, a Scottish advocate and early acquaintance of Carlyle), not without merit, but inferior to that of Coleridge, was published at Edinburgh. Charles Lamb contributed a metrical version of Thekla's song to the original edition of Coleridge's translation of "Wallenstein."

A third volume, containing a translation by S. T. C. of "Wallenstein's Camp," was announced among the advertisements, but was apparently never executed or published.

LYRICAL BALLADS, with Other Poems, in Two Volumes. By W. Wordsworth. Quam nihil ad genium, Papiniane, tuum. Printed for T. N. Longman and O. Rees, Paternoster Row, by Biggs and Co., Bristol, 1800. Vol. i. : pp. xlvi + 210, and 3 unnumbered leaves of "Notes." Vol. ii. : 1 unnumbered leaf of Contents + pp. 227, with Errata on reverse.

In the first volume reappeared "The Ancient Mariner," in a revised version, and the other poems already enumerated ; to the new second volume, now published for the first time, Coleridge contributed the poem entitled "Love," a portion of the "Ballad of the Dark Ladie," which had then recently appeared in *The Morning Post*. These five poems (with some slight modifications in the longest and most important of them) continued to appear, for the third and fourth time, in the later two-volume editions of "Lyrical Ballads," published in 1802 and 1805 respectively ; but with no other indication of Coleridge's name or authorship than that they were contributions from a friend. The name of Coleridge was not, for many years afterwards, associated with his earliest masterpiece in verse. Coleridge contributed the introductory stanza to Wordsworth's poem of "We are Seven," which the author had commenced with the narrative portion.

On the other hand, it appears that Wordsworth contributed a few lines to "The Ancient Mariner," which was originally intended to be a joint production of the two friends; but their styles did not assimilate, and the scheme of partnership was abandoned. Owing to the obloquy and abuse heaped upon Wordsworth's new "Poems in two Volumes," published in 1807, no new edition of "Lyrical Ballads" was called for for ten years after that of 1805; and when Wordsworth, after the publication of the quarto "Excursion," collected his own minor poems in 1815, he discarded Coleridge's contributions. It was not until 1817 that Coleridge, in his "Sibylline Leaves," at last published "The Ancient Mariner" as his own. No edition of it had then appeared, even anonymously, for twelve years.

1803.

POEMS by S. T. Coleridge. [Motto from *Statius*, as in First Edition of 1796.] Third Edition. London: Printed by N. Biggs, Crane Court, Fleet Street, for T. N. Longman and O. Rees, Paternoster Row, 1803. 12mo., pp. xi + 202.

Substantially a reprint, with a few omissions and modifications (but without additions), and without the contributions of Charles Lamb and Charles Lloyd, of the juvenile and abortive attempts of Coleridge's Muse,

of which the second edition had been published by Cottle, at Bristol, in 1797. That Coleridge should have cared to send forth these immature and comparatively worthless productions to the world for a third time as his "Poems," in 1803, when he might have issued, under that title, not only his "Ancient Mariner," but his "Christabel," and the finest of his shorter poems from *The Morning Post*, reveals, significantly enough, the state of inertia, apathy, and supineness into which the use of the fatal drug he had resorted to had thrown him. In 1803 he was so ill and prostrate that he was compelled to abandon, after proceeding with them only for the earlier portion of the way, a tour in Scotland, on which he had started with Wordsworth and his sister Dorothy; and returning home in weariness of heart and body, *viâ* Edinburgh, where he wrote a doleful epitaph at an inn in a quasi-moribund state, he made his way back to Keswick as best he could. Charles Lamb saw this edition through the press during the author's absence in the Lake district. That so subtle and delicate a critic and so loyal a friend as Lamb (intimately acquainted with the exquisite verse printed by Coleridge during the latest years of the eighteenth and the earliest years of the nineteenth centuries, and with the unprinted manuscript fragment of "Christabel," produced in 1797 and 1800) should not only have sanctioned, but encouraged and abetted such a proceeding, would be altogether unaccountable, except on the following score. The volume of 1797 having become the property of Longman's house when

Cottle's copyrights and stock were transferred and disposed of, there was a demand for a new edition (the old one having gradually gone out of print), which the house—already connected otherwise both with Coleridge and Wordsworth—issued as a routine trade matter. Having decided upon that course, it was as well that the book should reappear with the advantage of the author's superintendence, or, in his absence, with that of some trusted and competent literary friend. Though Longman's loss in suppressing it might have been small, it was one item among others in an extensive and miscellaneous business; and neither Coleridge nor Lamb was probably in a position, in 1803, to offer them even that slight pecuniary compensation. The blame rests rather with Coleridge himself, who might have made overtures and proposals Lamb was not prepared or authorized to make, which could hardly have been rejected, and which must, if accepted, even at that low ebb-tide of English poetry, have been advantageous to both parties. Had Coleridge taken this opportunity of collecting his best poems (including his two great masterpieces) in the earlier years of the nineteenth century, and left his juvenile balderdash to be sought after, in the two Bristol editions, by those whom it might further concern, the satire of Byron in "English Bards" could hardly have been penned, or would have fallen scatheless. That satire was directed against Coleridge's only acknowledged poems—against a volume of juvenile verse, no worse, though perhaps no better, than Byron's own "Hours of Idleness." Coleridge had produced

and published, in his twenty-fourth and twenty-fifth years, verses as bad as those which Byron had written and published while still in his minority. But Byron did not, at least, commit the error of continuing to republish his abortive productions as the sole offspring of his Muse after that fledgeling Muse had gained her wings for flight; whereas Coleridge deliberately and contemptuously, as it were, flung again to the world, at thirty, the scraps and orts of his ill-furnished youthful table, when he could have set before it a Lucullian repast.

1801.

MEMOIRS OF THE LATE MRS. ROBINSON,
 written by herself, with some posthumous
 pieces. In four volumes. Vol. IV.
 London: Printed by T. Gillet, Salisbury
 Square, for R. Phillips, 71, St. Paul's.
 Sold by T. Hurst, Paternoster Row, and
 by Messrs. Carpenter, Old Bond Street.
 1801. 8vo., pp. iv + 196.

On page 141 of this volume is a poem called "A Stranger Minstrel. By S. T. Colridge (*sic*) Esq. Written to Mrs. Robinson a few weeks before her death." It was republished amongst the preliminary matter prefixed to the "Poetical Works of Mary Robinson," 4 vols., 1806 (I., xlvi), but not included

in any of the collected volumes or editions of his poems published during Coleridge's lifetime. It was first included in the late Mr. Basil Montagu Pickering's four-volume edition of Coleridge, published in 1877.

The unfortunate "Perdita" (Mary Robinson) had visited the Lake district in 1800, had become acquainted with Coleridge—already a resident there—and had written some verses on the birth (which took place in that year) of his second son, Derwent.

1802.

"TO MATILDA BETHAM, FROM A STRANGER."

Keswick, September 9, 1802.

Unknown to the editor of Mr. Pickering's four-volume edition when it was issued in 1877. These blank-verse lines occur in a privately printed Autobiographical Sketch of Matilda Betham, of which a copy is preserved in a volume of the Forster pamphlets at South Kensington.* The poem was quoted *in extenso* in the letter from Mr. J. Dykes Campbell communicating his discovery of it to the *Athenæum*, March 15, 1890, and appears in his one-volume edition of Coleridge's "Poetical Works," 1893, pp. 167, 168.

* These pamphlets are contained in 602 volumes, and the sketch of Matilda Betham is included in vol. i. Coleridge's verses occupy pp. 9-12.—ED.

1804.

THE WILD WREATH. Edited by M. E. Robinson. London: Printed for Richard Phillips, 7, St. Paul's Churchyard. 1804. pp. viii + 228.

Mary Elizabeth Robinson, who edited this volume after her mother's death, was the daughter of the unfortunate Mary Robinson referred to in a previous entry. It contains an original contribution by S. T. C., a poem entitled "The Mad Monk" (p. 142), not included in any volume or edition of his poems published during his lifetime. It was first included in the Supplement to Pickering's four-volume edition of Coleridge, as reissued by Macmillan and Co. in 1880. This Supplement, though prepared and printed during the latest year of Mr. Pickering's life (1877), did not appear in any of the original copies issued with his title-page.

 1807-1811.

CONTRIBUTIONS in Prose and Verse to *The Courier*, a London newspaper, signed "ESTEESI," or SIESTI.

1. 1807. Dec. 10. "To Two Sisters."

2. 1811. Aug. 30. "The Virgin's Cradle-Hymn."

In addition to these poetical pieces, Coleridge wrote for *The Courier* a series of letters "On the Spaniards,"

of which No. I. appeared on December 7, 1809, and No. VIII. and last on Jan. 20, 1810. These letters were reprinted in "Essays on his own Times," pp. 593-676. In 1811 he became more intimately connected with *The Courier*, and contributed a series of articles, beginning with April 19, and ending with September 27, which were also reprinted in the "Essays," pp. 733-938. A set of *The Courier* is among the "London Newspapers" in the Library of the British Museum.

1808.

To *The Edinburgh Review* of July, 1808 (then under the editorship of Jeffrey) S. T. C. contributed an article (never reprinted) on Clarkson's "History of the Abolition of the Slave Trade."

This was his sole contribution to *The Edinburgh Review*, and he appears to have received twenty guineas for it. The article, before its publication, underwent some alteration (not very acceptable to its author) at the hands of the Editor of the *Review*.

1809-1810.

THE FRIEND: A Literary, Moral and Political Weekly Paper, excluding Personal and Party Politics and Events of the

Day. Conducted by S. T. Coleridge, of Grasmere, Westmoreland. Each number will contain a stamped sheet of large Octavo, like the present; and will be delivered free of expense by the post throughout the Kingdom, to Subscribers. The Price each number One Shilling . . . Penrith: Printed and Published by J. Brown. 8vo., 1809, 1810.

A periodical publication, issued by subscription at irregular intervals during Coleridge's second and last residence in the Lake district. The first number appeared on June 1, 1809, and the twenty-seventh and last on March 15, 1810.

Wordsworth was an occasional contributor to *The Friend*, in which a specimen or two appeared of his then unpublished poem "The Prelude," and a prose "Essay on Epitaphs," with some verse translations from the Italian epitaphs of Chiabrera; but the larger portion was written by Coleridge himself. The original manuscript, or printer's "copy," of *The Friend* (not mainly in Coleridge's autograph) is preserved in the Forster Collection at South Kensington, the loose leaves elegantly and handsomely bound in a goodly tome.* In 1812 Coleridge prepared a supplement, with

* Much of the MS. is in the handwriting of Miss Sarah Hutchinson, Mrs. Wordsworth's sister.

which the remaining stock of unsold numbers were issued in a single volume by Gale and Curtis of Paternoster Row. In 1818 *The Friend*, somewhat remodelled, was reissued by a London publisher, with the addition of a third volume, containing entirely new matter. The original numbers, as issued to subscribers, have long been scarce.

Besides a large number of prose contributions, of which the most important were the unfinished "Sketches and Fragments of the Life and Character of the late Sir Alexander Ball," the following poems by Coleridge first appeared in this periodical :

1. 1809. Sept. 21 (No. VI.). "The Three Graves,"
Parts III. and IV.
2. 1809. Nov. 12 (No. XIII.). "Epitaph on Himself."
3. 1809. Nov. 23 (No. XIV.). "A Tombless Epitaph."

1812.

OMNIANA, OR HORÆ OTIOSIORES. By Robert Southey. London, 1812: Printed for Gale and Curtis, Paternoster Row. 2 vols., 12mo. Vol. i., pp. ix + 336; vol. ii., pp. vi + 330.

With extensive contributions (consisting of prose maxims and short essays) by S. T. C., the authorship

of which is distinguished in the Contents by a mark or asterisk.*

1813.

REMORSE: A Tragedy, in Five Acts. By
S. T. Coleridge.

Remorse is as the heart in which it grows :
If that be gentle, it drops balmy dews
Of true repentance ; but if proud and gloomy,
It is a poison-tree, that, pierced to the inmost,
Weeps only tears of poison.

ACT I., SCENE I.

London: Printed for W. Pople, 67,
Chancery Lane, 1813. Price Three Shil-
lings. 8vo., pp. xii + 72.

The prologue was written by Charles Lamb, and the epilogue by Coleridge himself. The latter was not published with the play, but has been rescued from a newspaper of the time.† The Author's preface to the

* In the Library of the British Museum is a copy containing numerous marginal annotations in Coleridge's autograph. It was formerly in the possession of James Gillman, and each volume contains his book-plate.

† *The Morning Chronicle* for January 28, 1813. It was first reprinted in Mr. Pearson's edition of "Osorio," in 1873, and afterwards in the third volume of Mr. Pickering's four-volume edition of Coleridge, in 1877.

first edition contains a long passage omitted in the later editions. A second and third edition, somewhat modified (8vo., pp. x+78), were issued by the same publisher in the same year. After that there was no reprint of the play for fifteen years, when it was included in William Pickering's collected edition of 1828, and in all subsequent editions of Coleridge's "Dramatic Works."

This tragedy (produced at Drury Lane in 1813 with some success) was remodelled from "Osorio," written in 1797, when it was offered to and rejected by Sheridan. A fair stage-copy of the original "Osorio" (not in the author's autograph, but in that of a professional copyist) was purchased in 1873, and published in the same year, by Mr. John Pearson, of York Street, Covent Garden, with an introduction, copious annotations, and an appendix supplied by the editor of "Tennysonianana." It was found to contain at the opening of the fourth act the lines ridiculed by Sheridan, which Coleridge had, not very ingenuously, repudiated or disavowed in the preface to "Remorse." Two short specimens of "Osorio" were printed in 1798-1805, in the successive editions of "Lyrical Ballads," and the original preface intended to appear with it, had it been acted and published at the time of its composition, was preserved by Mr. Clement Carlyon (who had obtained the manuscript from Coleridge when a fellow-student in Germany in 1799) in the first volume of his "Recollections of Early and Late Years," published after Coleridge's death in 1836. "Remorse" was acted

apparently at Calne and Devizes, in the summer of 1815, by a travelling theatrical company, but after that date there is no record of its production on the stage, either in London or in the provinces. In 1884, however, a Mr. Philip Beck gave a reading, or recitation, of the tragedy in London.

That Byron thought highly of this tragedy is proved by the following extract from a letter which he wrote to Coleridge on March 31, 1815: "We have had nothing to be mentioned in the same breath with 'Remorse' for very many years, and I should think that the reception of that play was sufficient to encourage the highest hopes of author and audience" (see Moore's "Life of Byron," Murray, 1838, p. 278).

1814.

ESSAYS ON THE FINE ARTS. By S. T. C.

Published in *Felix Farley's Bristol Journal*, August-September, 1814. Written to serve Washington Allston, who was then exhibiting his pictures at Bristol. Coleridge himself "set a high value" on these essays (see *Table-Talk* of January 1, 1834).

They were reprinted by Cottle in his "Early Recollections," 1837, ii. 201-240.

1815.

CONTRIBUTION to the *Gentleman's Magazine*.

Nov., 1815. "Farewell to Love."

1816.

CHRISTABEL ; KUBLA KHAN, A VISION ;
 THE PAINS OF SLEEP. By S. T. Coleridge,
 Esq. London : Printed for John Murray,
 Albemarle Street, by William Bulmer and
 Co., Cleveland Row, St. James's, 1816.
 8vo., pp. vii (including half-title and title-
 page) + 64, followed by four pages of adver-
 tisements of books published by John
 Murray.

The first and second parts of "Christabel" (which was never finished by the author, but remains a fragment) were written respectively in 1797 and 1800, and handed about in manuscript, among a small band of friends and admirers, for fifteen years or more before publication.

Murray appears to have undertaken the work at Byron's recommendation ; it passed rapidly through several editions, which underwent some slight verbal alterations ; *e.g.*, a couplet that originally stood—

Sir Leoline, the Baron, which
 Hath a toothless mastiff bitch,

was afterwards changed to—

Sir Leoline, the Baron rich,
 Hath a toothless mastiff bitch,

which Charles Lamb playfully suggested might as appropriately read—

Sir Leoline, the Baron round,
Hath a toothless mastiff hound.

In a review of "Christabel" in *The Examiner* (written probably by William Hazlitt) a suppressed or cancelled line, of much importance to the sense, and rhyming with a previous line which, in the published version, is left unrhymed, is supplied in the following passage :

Behold her bosom and half her side,
Hideous, deform'd, and pale of hue,—
A sight to dream of, not to tell—
And she is to sleep by Christabel.

The italicized line (left in the published version to the imagination, or hinted rather than expressed) had evidently appeared in the manuscript copy that had fallen in the writer's way.* These manuscript copies, gradually multiplied by enthusiastic friends, doubtless offered a considerable number of verbal references and various readings. Mr. Payne Collier, in the preface to his "Notes on Coleridge's Lectures on Shakespeare," also supplied a few suppressed lines, not of equal importance, but of indubitable authenticity, as they were derived from a manuscript copy of the poem in the handwriting of Sarah Stoddart (afterwards the wife of Hazlitt) which had come into Mr. Collier's possession, and which, through the courtesy of the purchaser, I had an opportunity of inspecting. It did not contain

* Unfortunately, this discovery was made too late for the editor to avail himself of it in Mr. Pickering's four-volume Coleridge.

the line given in *The Examiner*; but Hazlitt probably possessed an independent copy, and Sarah Stoddart's copy (which happened to have been preserved) was made long before she became his wife. Charles Lamb also possessed an imperfect copy, which, in one of his published letters, he begs Coleridge to complete. De Quincey doubtless possessed a like treasure, and probably Wordsworth and Southey, and some half-score of other persons, though the majority of such transcripts would presumably be destroyed after the publication of the poem.

THE STATESMAN'S MANUAL ; or, the Bible the Best Guide to Political Skill and Foresight : A Lay Sermon, addressed to the Higher Classes of Society, with an Appendix, containing Comments and Essays connected with the Study of the Inspired Writings. By S. T. Coleridge, Esq. "Ad ist hæc quæso vos, qualia cunque primo videantur aspectu, attendite, ut qui vobis forsan insanire videar, saltem quibus insaniam rationibus cognoscatis." London: Printed for Gale and Fenner, Pater-Noster Row ; J. M. Richardson, Royal Exchange; and Hatchard, Piccadilly. 1816. 8vo., pp. 65, and Appendix, pp. xlvii.

Generally known as "The first Lay Sermon," from having been advertised as "A Lay Sermon on the Distresses of the Country, addressed to the Middle and Higher Orders."

On the back wrapper is advertised "A Second Lay Sermon," and "Also (Printed in a Cheap Form for Distribution) A Third Lay Sermon, addressed to the Lower and Labouring Classes of Society. 'The Poor have the Gospel preached unto them.'

"* * * The three Tracts (which the above with the present will form) will also be printed so as to make one uniform Volume." The last of these tracts was, however, never published.

1817.

ZAPOLYA : A Christmas Tale, in Two Parts : The Prelude, entitled "The Usurper's Fortune" ; and the Sequel, entitled "The Usurper's Fate." By S. T. Coleridge, Esq. London : Printed for Rest Fenner, Paternoster Row, 1817. 8vo., pp. viii (unnumbered, including half-title, title-page, "Advertisement," and "Characters") + 128.

In spite of its dramatic form, this piece never appeared on the stage, though written originally with that view.

A HEBREW DIRGE, chaunted in the Great Synagogue, St. James's Place, Aldgate, on the Day of the Funeral of Her Royal Highness the Princess Charlotte. By Hyman Hurwitz, Master of the Hebrew Academy, Highgate. With a translation by S. T. Coleridge, Esq. London: Printed by H. Barnett, 2, St. James's Place, Aldgate, and sold by T. Boosey, 4, Old Broad Street, 1817. Thin pamphlet, Hebrew and English text, *vis-à-vis*, issued in thin brown-paper covers, the title, "A Hebrew Dirge," being given in Hebrew and English, which is repeated on an inner leaf. 8vo, pp. 13.*

The title of "Israel's Lament," by which it is best known, is printed as a heading to the first page of text. Reprinted for the first time in the one-volume edition of Coleridge's "Poetical Works," edited by Derwent and Sara Coleridge (Edward Moxon, 1852). There is another Hebrew dirge, "The Tears of a Grateful People" (1820), on the death of George III., by Hyman Hurwitz, of which the English version

* A copy of the pamphlet is in the Oriental Department at the British Museum.

(though not bearing his name, as in the former case) has, with some show of likelihood, both of external and of internal evidence, been attributed to the hand of Coleridge (see a letter of W. B. Scott in *The Athenæum*). There exists in the British Museum Library an English version of this latter by another hand, not that of Coleridge. The earlier pamphlet of 1817, bearing Coleridge's name on the title-page, is of the utmost rarity. I bought a copy at a dingy old bookstall in Gray's Inn Lane, for a few pence, in 1876; and the late Mr. B. M. Pickering gave me five guineas for it. Hyman Hurwitz was the author of several Hebrew books, grammars, etc. He resided at Highgate during the earlier years of Coleridge's residence with the Gillmans, and S. T. C. studied Hebrew under his auspices and guidance. He appears to have been a remarkable and superior man in his way, worthy probably of some record and remembrance even from the hand of so distinguished a person as his illustrious friend and neighbour, and his name, if I mistake not, is mentioned with respect and praise in one of Coleridge's later prose works.

SIBYLLINE LEAVES : A Collection of Poems.

By S. T. Coleridge, Esq. London : Rest Fenner, 23, Paternoster Row, 1817. 8vo., pp xii + 303.

Contains "The Ancient Mariner" (acknowledged for the first time), a copious selection from the juvenile

poems of 1796 and 1797, and some later uncollected poems, reprinted, with omissions and alterations, from *The Morning Post*.

This was meant to be the second volume of a collected edition of Coleridge's works, and every signature, commencing with B, is marked "Vol. II." The body of the work, as we learn from the Preface, had been set up in type two years previous to publication. The first volume would have contained "Biographia Literaria," but in the process of composition the bulk of this work became too great for the compass of one volume, and the original scheme was discarded.

"Blessed are ye that sow beside all waters."

A LAY SERMON, addressed to the Higher and Middle Classes, on the existing distresses and discontents. [Greek motto from Heraclitus, followed by a paraphrase in English.] If ye do not hope, ye will not find: for in despairing ye block up the mine at its mouth! ye extinguish the torch, even when ye are already in the shaft. By S. T. Coleridge, Esq. London: Printed for Gale and Fenner, Paternoster Row; J. M. Richardson, Royal Exchange;

and J. Hatchard, Piccadilly. 1817. Fcap. 8vo., pp. xxxi + 134.

The title-page is preceded by a leaf with half-title : "A Lay Sermon addressed to the Higher and Middle Classes on the existing distresses and discontents." Generally known as the "Second Lay Sermon."

BIOGRAPHIA LITERARIA: or, Biographical Sketches of my Literary Life and Opinions. By S. T. Coleridge, Esq. London: Rest Fenner, 23, Paternoster Row, 1817. 2 vols., 8vo. Vol. i.: pp. 296; vol. ii.: pp. 309. Vol. i. contains a second half-title, on the reverse of which is a quotation from Goethe, with English translation.

The only edition published in the author's lifetime. The posthumous edition, in two volumes, annotated in part by the author's nephew and son-in-law, Henry Nelson Coleridge, finished after his death, in 1843, by his widow, the poet's only daughter, Sara Coleridge, and published by William Pickering, in 1847, is more in request than the original edition, which it followed after the long interval of thirty years.

1817-1818.

ON METHOD.—“A Preliminary Treatise,” forming “The General Introduction” to “The Encyclopædia Metropolitana,” 1817-1818, and afterwards reprinted in a separate form.

A copy of this little volume, which is undated, is among the Forster pamphlets in the Victoria and Albert Museum, South Kensington.

1818.

THE FRIEND: A Series of Essays, in Three Volumes. By S. T. Coleridge. A new edition. London: Printed for Rest Fenner, Paternoster Row, 1818. 8vo. Vol. i.: pp. ix (with dedication on reverse, leaf of errata)+ 356; vol. ii.: pp. 336; vol. iii.: pp. 375.

Remodelled from the privately-printed subscription edition of 1809-1810, with additional matter, forming a third volume.

Mr. Rest Fenner, the publisher of this and other

works, failing in business, the author derived but slight pecuniary benefit from their publication.*

1819-1822.

CONTRIBUTIONS TO "BLACKWOOD'S MAGAZINE."

1. 1819. Nov. "Fancy in *Nabibus*," a sonnet.†
2. 1820. "Letter to Peter Morris, M.D." This was a private letter written by Coleridge to John Gibson Lockhart, and printed by the latter in *Blackwood*, without the writer's knowledge or consent.
3. 1821. Oct. "Selections from Mr. Coleridge's Literary Correspondence with Friends and Men of Letters."
4. 1822. Jan. "Maxilian."

* A copy of this edition, which formerly belonged to Coleridge, and contained many valuable MS. additions and corrections on the flyleaves and margins in his own hand, sold for £11 at Sotheby's, on July 8, 1899.

† In the same number of *Blackwood* is a note on Sir Thomas Browne by Coleridge, but not contributed by him. It is signed "G. J.," and Mr. Dykes Campbell suggests that these initials, reversed, probably indicate James Gillman.—Ed.

1825.

AIDS TO REFLECTION in the Formation of a Manly Character, on the several grounds of Prudence, Morality, and Religion: illustrated by Select Passages from our elder divines, especially from Archbishop Leighton. By S. T. Coleridge.

This makes that whatsoever here befalls,
You in the region of yourself remain,
Neighb'ring on Heaven: and that no foreign land.

DANIEL.

London: Printed for Taylor and Hessey, 93, Fleet Street; and 13, Waterloo Place, Pall Mall, 1825. 8vo., pp. xvi + 404.

1830.

ON THE CONSTITUTION OF THE CHURCH AND STATE, according to the Idea of Each; with and toward a Right Judgment on the late Catholic Bill. By S. T. Coleridge, Esq., R.A., R.S.L. London: Hurst, Chance and Co., 1830. Pp. viii + 227.

A Second Edition, with alterations and additions, appeared in 1831, pp. viii + 241.

A Third Edition, together with a Second Edition of the two Lay Sermons, edited from the author's corrected copies, with notes by Henry Nelson Coleridge, appeared in 1839, and a Fourth Edition in 1852.

1834.

A HISTORY OF THE ROYAL FOUNDATION OF CHRIST'S HOSPITAL. By the Rev. W. Trollope, M.A., 1834. 4to., pp. xvi + 358. Appendices, pp. cxviii. Index, 5 unpagged leaves.

At p. 191 is printed a poem called "Julia," written by Coleridge at Christ's Hospital in 1789, and one of his earliest known poetical productions. It was found in the Christ's Hospital Book, in which some other juvenile exercises in verse appear, and was reprinted in Coleridge's "Literary Remains," 1836, and again in Pickering's Edition of his "Poetical Works," 1877.

COLLECTED EDITIONS OF THE
POEMS AND DRAMAS.

1828.

THE POETICAL WORKS OF S. T. COLERIDGE, including the Dramas of *Wallenstein*, *Remorse*, and *Zapolya*. In three

volumes. London: William Pickering. MDCCCXXVIII. 3 vols., large 8vo. Vol. i.: pp. x + 253; vol. ii.: 370; vol. iii.: 428.

1829.

THE POETICAL WORKS OF S. T. COLERIDGE, including the Dramas of *Wallenstein*, *Remorse*, and *Zapolya*. In three volumes. London: William Pickering. MDCCCXXIX. 3 vols., large 8vo. Vol. i.: pp. x + 253; vol. ii.: 394; vol. iii.: 428.

1834.

THE POETICAL WORKS OF S. T. COLERIDGE. London: William Pickering, 1834. 3 vols., small 8vo. Vol. i.: pp. xiv + 288; vol. ii.: vi + 338; vol. iii.: 331.

The first two editions have considerable variations of text.

The third and last (published in the year of the poet's death) was edited by his nephew, Henry Nelson Coleridge, and is uniform in size and style with the series of "Aldine Poets" issued by the same publisher,

of which, indeed, it may be considered to form one. It contains a considerable number of previously unpublished poems, printed for the first time from MS., some of them of early and some of later date, and a collection of the poet's contributions to annuals—"The Bijou," "The Keepsake," "Friendship's Offering," etc. On this edition, published by his father in three volumes, in 1834, the fuller and completer four-volume edition published by the late Mr. Basil Montagu Pickering in 1877 is founded. The latter includes, in addition to a great deal of new matter first collected, everything contained in the 1834 edition, except a prose rhapsody entitled "The Wanderings of Cain," which has no claim to the title of a poem. In 1844 a page for page reprint of the 1834 edition was issued, and William Pickering published an excellent one-volume edition of Coleridge's "Poetical Works" in 1848. Later editions were published by Edward Moxon until, after the final ruin of Moxon's house, Mr. Pickering's son again occupied the field of which his father had for a time held a lease.

An original poem of Coleridge's, entitled "Water-Ballad," contributed to *The Athenæum* in 1831, seems to have escaped the notice of the poet's nephew when preparing what was evidently intended as an exhaustive edition. This charming "Ballad" is included for the first time in the four-volume edition of 1877, and was reprinted in Mr. Dykes Campbell's edition of the "Poetical Works," 1893, p. 143.

1848.

THE POEMS OF S. T. COLERIDGE. London: William Pickering, 1848. 8vo., pp. xvi + 372.

In this edition the dramas are excluded, as well as many of Coleridge's earlier verses. Mr. Dykes Campbell is of opinion that it was edited by the poet's daughter.

1852.

THE POEMS OF SAMUEL TAYLOR COLERIDGE. Edited by Derwent and Sara Coleridge. A new Edition. London: Edward Moxon, Dover Street, 1852. 8vo., pp. xxxvii + 388.

With a portrait of Coleridge at the age of twenty-six, for which in some copies of the later issue the Allston portrait of 1814 was substituted.

This edition contains a hymn from a MS. copy, then lately discovered, and printed in no previous edition. It was omitted (for copyright reasons) from the four-volume edition of 1877. The copyright of this poem, published for the first time forty-eight years ago, has now expired. It is printed in Mr. J. Dykes Campbell's one-volume edition, 1893, p. 185.

THE DRAMATIC WORKS OF SAMUEL TAYLOR COLERIDGE. Edited by Derwent Coleridge.

A new Edition. London: Edward Moxon, Dover Street, 1852. 8vo., pp. xvi + 427.

This edition, and that of the "Poems" of the same year, have been frequently reprinted.

1869.

CHRISTABEL, and the Lyrical and Imaginative Poems of S. T. Coleridge. Arranged and introduced by Algernon Charles Swinburne. London: Sampson Low, 1869. 16mo., pp. xxiii + 150.

Published in "The Bayard Series." Mr. Swinburne's Introductory Essay was reprinted in his "Essays and Studies," 1875, pp. 259-275.

1870.

THE POEMS OF SAMUEL TAYLOR COLERIDGE. Edited by Derwent and Sara Coleridge. With an Appendix. A new and enlarged Edition, with a brief Life of the Author. London: E. Moxon and Co., 44, Dover Street, 1870. 8vo., pp. lxxvii + 429.

The last authorized edition of Coleridge's "Poems" published by Moxon.

1877.

THE POETICAL AND DRAMATIC WORKS OF SAMUEL TAYLOR COLERIDGE, founded on the Author's latest Edition of 1834, with many additional pieces now first included, and with a collection of various readings. London: Basil Montagu Pickering, 1877. Four vols., fcap. 8vo. Vol. i.: pp. cxviii + 224; vol. ii.: pp. xii + 381; vol. iii.: pp. vi + 413; vol. iv.: pp. vi + 290.

One hundred copies were printed on large paper. Edited by the author of this "Bibliography."

This edition was reissued, with a Supplement of sixteen pages, by Macmillan and Co. in 1880.

A large-paper edition (extra crown 8vo.) was also issued. Pages ix to cxviii, vol. i., consist of a Memoir of Coleridge and some bibliographical matter.

1885.

THE POETICAL WORKS OF SAMUEL TAYLOR COLERIDGE. Edited, with Introduction and Notes, by Thomas Ashe, B.A., of St. John's College, Cambridge. In two volumes. London: George Bell and Sons, York

Street, Covent Garden. 1885. [With portrait of Coleridge after Hancock, and a view of Greta Hall, Keswick.] 8vo. Vol. i.: pp. clxxxvi + 212; vol. ii.: pp. xiii + 409.

This edition forms part of Bell's "Aldine Edition of the British Poets."

1893.

THE POETICAL WORKS OF SAMUEL TAYLOR COLERIDGE. Edited, with a Biographical Introduction, by James Dykes Campbell. London: Macmillan and Co., 1893. The Preface is dated "St. Leonard's-on-Sea, March 23, 1893." One vol., 8vo., pp. cxxiv + 667. (Text, Notes, Appendices, and Indices in double columns.)

A reprint was issued in 1899. The frontispiece is a photogravure portrait of Coleridge, from the picture by Peter Vandyke in the National Portrait Gallery.

This edition professes to be "founded on that published in 1829, as being the last upon which" the author "was able to bestow personal care and attention." While taking the edition of 1829, however, as

the standard for his text, to the poems comprised in it the editor has added "all those dropped by Coleridge from the various collections issued in his lifetime, and all those hitherto added by his editors, from whatever source," not, however, in most cases, without some direct and adequate acknowledgment. He has also added a few discoveries of his own, notably the important treasure-trove of the previously unknown blank-verse lines to Matilda Betham, written in 1802, the entire credit of which discovery is due to him. The four-volume edition of 1877, produced with considerable labour and expense, and issued in a sumptuous and voluminous form, is (as might have been expected) laid heavily under contribution. The only thing in that edition which Mr. Dykes Campbell, whether by oversight or otherwise, has not included is the poem of "The Old Man of the Alps" (bearing, like "Lewti," on its first appearance in *The Morning Post*, the signature of "Nicias Erythræus"—a signature which not only identifies the authorship of the poem, but which is doubtless intended to possess some meaning and significance).* This I, somewhat unnecessarily, relegated to an appendix. Like the "Ancient Mariner," "The Old Man of the Alps" tells his tale of woe to a stranger—a less impatient auditor than the wedding guest to a less importunate narrator. Did Mr. Dykes Campbell suppose that the "Nicias Erythræus" of "The Old Man of the Alps" was not the identical "Nicias Erythræus" of "Lewti"—the one and indivisible

* See Note on p. 25.—ED.

"Esteesi" ? or did he overlook a poem of which I had discovered not only the existence but the authorship ? The method he generally adopted, and frankly acknowledged, without disguise or attempt at concealment, of entering into the labours of his predecessors, rendered his task of editing comparatively easy. It must, however, be cordially admitted that Mr. Dykes Campbell brought qualifications to his task that made him a worthy fellow-worker in any literary field which in his later years he undertook to till.

The following is a list of the poems, etc., printed for the first time in Mr. J. Dykes Campbell's edition of Coleridge's "Poetical Works" :

- P. 1. "Dura Navis," 1787.
- P. 2. "Nil pejus et cælibe vitâ," 1787.
- P. 4. "Quæ Nocent Docent," 1789.
- P. 10. "An Invocation," 1790.
- P. 12. "On a Lady Weeping," 1790 (?).
- P. 19. "A Wish," 1792.
- P. 19. "An Ode in the Manner of Anacreon,"
1792.
- P. 20. "A Lover's Complaint to his Mistress," 1792.
- P. 20. "With Fielding's 'Amelia,'" 1792 (?).
- P. 33. "On Bala Hill," 1794.
- P. 138. "Ad Vilmum Axiologum (William Wordsworth)," c. 1805.
- P. 158. "The Snow-Drop : a Fragment," 1800 (?).
- P. 171. "An Exile," 1805.
- P. 171. "Homeless," 1810 (?).
- P. 171. "To Asra," 1803.

- P. 172. "Sonnet, translated from Marini," 1805.
P. 172. "A Sunset," 1805.
P. 181. "For a Market Clock : an Impromptu."
P. 453. Fragments from a *Commonplace Book*.
P. 459. Fragments from *Various Sources*.
P. 476. Greek Prize Ode on the Slave Trade.
P. 654. Fragment.
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1898.

THE POETRY OF SAMUEL TAYLOR COLERIDGE. Edited by Richard Garnett, C.B., LL.D. London: Lawrence and Bullen, Ltd., 16, Henrietta Street, Covent Garden, W.C. 1898. 12mo., pp. lii + 318.

One hundred copies were printed on large paper. Belongs to the series known as "The Muses' Library."

This edition of the principal poems of Coleridge is important, not only on account of the admirable Introduction, but because it contains several readings derived from MS. notes of the author which are not found in previous collections. Dr. Garnett has printed in his Notes for the first time the passage from Shelvocke's "Voyage" relating to the shooting of the albatross on which "The Rime of the Ancient Mariner" was founded.

POSTHUMOUS WORKS.

1835.

SPECIMENS OF THE TABLE-TALK OF SAMUEL TAYLOR COLERIDGE. London: John Murray, 1835. 2 vols., 12mo. Vol. i.: Portrait, pp. lxxvii + one unnumbered leaf + 267; vol. ii.: Frontispiece, pp. xi + 372.

Edited by Henry Nelson Coleridge, and republished, with "Omniana" and other fragments, by T. Ashe in 1884.

1836-1839.

THE LITERARY REMAINS IN PROSE AND VERSE OF SAMUEL TAYLOR COLERIDGE. London: William Pickering, 1836-1839. 4 vols., 8vo. Vol. i. (1836): pp. xix + 395; vol. ii. (1836): pp. viii + 416; vol. iii. (1838): xvi + 422; vol. iv. (1839), pp. iv: unnumbered + 438.

A small slip of "Corrigenda in vols. 1 and 2" should be found at end of second volume. Edited by Henry Nelson Coleridge.

1837.

THE FRIEND. Third Edition. London: William Pickering, 1837. 3 vols., 8vo. Vol. i.: pp. xx + one unnumbered leaf (Dedication) + 278; vol. ii.: pp. 261; vol. iii.: pp. 355 (last page wrongly numbered "555").

1840.

CONFESSIONS OF AN INQUIRING SPIRIT. Edited from the Author's MS. by H. N. Coleridge. London: William Pickering, 1840. 16mo., pp. x + two unnumbered leaves, the last forming pp. 1, 2—95.

Republished, with Notes by Sara Coleridge, in 1849.

1847.

BIOGRAPHIA LITERARIA, or Biographical Sketches of my literary life and opinions, by Samuel Taylor Coleridge. Second Edition. Prepared for publication in part

by the late Henry Nelson Coleridge. Completed and published by his widow. London: William Pickering, 1847. 2 vols., 12mo. Vol. i., part i.: pp. clxxxvii + 112; part ii.: pp. 112-369; vol. ii.: pp. 447.

The last page of vol. i., part i., is numbered 112, and by an oversight the first page of part ii. is also numbered 112.

1848.

HINTS TOWARDS THE FORMATION OF A MORE COMPREHENSIVE THEORY OF LIFE. Edited by Seth B. Watson, M.D. London: John Churchill, 1848. 8vo., pp. 94, and unnumbered leaf containing Postscript.

1850.

ESSAYS ON HIS OWN TIMES; forming a second series of "The Friend." By Samuel Taylor Coleridge. Edited by his daughter. London: William Pickering. 3 vols., 8vo. Vol i.: pp. xciii + 292;

vol. ii. : pp. viii + 293-676 ; vol. iii. : pp. x
+ 677-1034.

The text of this work is paged continuously. It consists mainly of Coleridge's contributions to *The Morning Post*, *The Courier*, etc.

1851.

MEMOIR OF WILLIAM WORDSWORTH, by the Rev. Charles Wordsworth. Edward Moxon, 1851. Vol. i. : Portrait, pp. xii + 457 ; vol. ii. : Portrait (Dora Wordsworth), pp. viii + 524.

Vol. i. contains a small slip of corrections in the two volumes.

In this work the poem called "Hexameters," commencing "William, my teacher, my friend," was first printed.

1853.

NOTES UPON ENGLISH DIVINES, by Samuel Taylor Coleridge. Edited by the Rev. Derwent Coleridge, M.A. London: Edward Moxon. 2 vols., 16mo. Vol. i. : pp. xiv (+ unpagéd leaf of "Contents")

+ 356 ; vol. ii.: title, half-title, leaf of
" Contents " + pp. 356.

This and the following work were chiefly based upon
the " Literary Remains."

1853.

NOTES, THEOLOGICAL, POLITICAL, AND MIS-
CELLANEOUS. Edited by the Rev. Der-
went Coleridge, M.A. London: Moxon,
1853. 12mo., pp. xii + 415.

1873.

OSORIO: A Tragedy. As originally written
in 1797. By Samuel Taylor Coleridge.
Now first printed from a stage copy re-
cently discovered. With the variorum
readings of " Remorse " and a monograph
on the History of the Play in its earlier
and later form, and notes by the Editor of
" Tennysonianana." London: John Pear-
son, 1873. 8vo., pp. xxii, one unnumbered
leaf, + 204.

Published in two sizes, some copies being printed on
large paper.

This edition of " Osorio " was printed from a MS.

which was sent by Coleridge to Drury Lane Theatre in October, 1797, and not having been returned, formed part of the salvage of the fire in 1809. After many vicissitudes it came to light and was reprinted in 1873. It was again reprinted by Mr. Dykes Campbell from the same manuscript, after collation with another contemporary transcript presented by Coleridge to a friend, apparently Dr. Carlyon ("Poetical Works," 1893, Appendix D, p. 479).

1885.

MISCELLANIES, ÆSTHETIC AND LITERARY :
to which is added the Theory of Life.
Collected and arranged by T. Ashe.
London: Bell, 1885. 8vo., pp. ix + 442.

This volume was included in Bohn's Standard Library.

1895.

LETTERS OF SAMUEL TAYLOR COLERIDGE.
Edited by Ernest Hartley Coleridge (1785-1834). In Two Volumes. London: William Heinemann, 1895. 8vo. Vol. i.: pp. xxii-444; vol. ii.: pp. x, 445-813, including Index, the pagination being continuous throughout the two volumes.

This collection of Coleridge's letters from the earliest to the latest date, edited by a son of the late Rev. Derwent Coleridge, and a grandson of the poet, has partly supplied a desideratum, but there is still much to be accomplished either by himself, or by other after-gleaners in the same field. The two volumes contain two hundred and sixty letters, addressed by the poet to his mother, to his brother the Rev. George Coleridge, to Captain James Coleridge, to Thomas Poole of Nether Stowey, to Mrs. Evans and to Mary and Anne Evans, to G. L. Tuckett, to Robert Southey, to Joseph Cottle, to Josiah Wade, to John Thelwall, to Charles Lamb, to the Rev. J. P. Estlin, to William Wordsworth, to his wife, to the Rev. Mr. Roskilly, to Sir Humphry Davy, to W. Sotheby, to Thomas Wedgwood, to Matthew Coates, to Richard Sharp, to Daniel Stuart, to Washington Allston, to his eldest son Hartley Coleridge, to the Morgan family, to J. J. Morgan, to Mrs. Morgan, to Francis Jeffrey, to Thomas Wilkinson, to William Godwin, to Sir George and Lady Beaumont, to Charles Mathews, to John Murray, to John Kenyon, to the Rev. W. Money, to James Gillman and Mrs. Gillman, to Henry Crabb Robinson, to the Rev. H. F. Cary, to Joseph Henry Green, to Charles Augustus Tulk, to W. Collins, A.R.A., to Thomas Allsop, to Miss Brent, to the Rev. Edward Coleridge, to John Taylor Coleridge, to the Rev. George May Coleridge, to George Dyer, to George Cattermole, to Miss Lawrence, to John Peirse Kennard, to Henry Nelson Coleridge, to Mrs. Aders, to John

Sterling, to Miss Eliza Nixon, and to his godson, Adam Steinmetz Kennard. The editor appears to have performed his pious task with zeal and discretion; but his inexperience or impatience in proof-correcting has led him to pass over several ugly misprints which disfigure some of the pages of these two handsome volumes.

Over and above those collected in the Allsop and Cottle volumes a multitude of Coleridge's letters—always admirable and generally valuable, both from a literary and biographical point of view—lie scattered in memoirs (such as those of Sir Humphry Davy, Wedgwood, William Godwin, Sir George and Lady Beaumont, Thomas Poole of Nether Stowey) and in old magazines, *e.g.*, the *Gentleman's*,* *Fraser's*, the *London Magazine*, etc., well worthy of preservation, together with such as may still remain inedited in manuscript.

1895.

ANIMA POETÆ from the Unpublished Note-books of Samuel Taylor Coleridge. Edited by Ernest Hartley Coleridge. London: William Heinemann, 1895. 8vo., pp. xv + 332.

* Stuart, of *The Morning Post*, published Coleridge's business correspondence with him in *The Gentleman's Magazine*.

1897.

A DESCRIPTION of the Wordsworth and Coleridge Manuscripts in the Possession of Mr. T. Norton Longman. With three Facsimile Reproductions. Edited with Notes by W. Hale White. Longmans, Green and Co., 39, Paternoster Row, London, New York, and Bombay, 1897. 4to., pp. vi + 72.

MEMOIRS AND RECOLLECTIONS.

1836.

LETTERS, CONVERSATIONS, AND RECOLLECTIONS OF SAMUEL TAYLOR COLERIDGE. [Edited by Thomas Állsop.] London: Edward Moxon, 1836. 2 vols. 12mo. Vol. i. : pp. xii + 234 ; vol. ii. : pp. 240.

1837.

EARLY RECOLLECTIONS, chiefly relating to the late SAMUEL TAYLOR COLERIDGE during his long residence in Bristol. By Joseph Cottle. London: Longmans, Rees and

Co. and Hamilton, Adams and Co., 1837.
2 vols. 8vo. Vol. i. : pp. xxxviii + 325 ;
vol. ii. : half-title, title, two unnumbered
leaves of "Contents" + pp. 346. Pp. 325-
336, vol. ii., are misnumbered 313-324.

With six portraits engraved by Woodman : Coleridge, from a painting by Vandyke, Vol. i., Frontispiece ; Southey, p. 6 ; Amos Cottle, p. 124 ; Wordsworth, p. 250 ; Lamb, p. 277 ; Coleridge, Vol. ii., Frontispiece. The portraits of Southey, Wordsworth, Lamb, and Coleridge were from crayons by Hancock ; that of A. Cottle from a picture by Palmer.

A second preface was printed separately in 1839 in a buff wrapper, and offered *gratis* to purchasers of the first issue. The copy in the British Museum is said to be the only one existing with this preface. The work was reprinted ten years later under the title of :

REMINISCENCES OF SAMUEL TAYLOR COLERIDGE AND
ROBERT SOUTHEY.

1838.

THE LIFE OF SAMUEL TAYLOR COLERIDGE.

By James Gillman. Vol. i. London :
William Pickering, 1838. Fcap. 8vo.,
pp. x + 362 + one unnumbered leaf with
"Errata" on *recto*.

The half-title runs: "Life of Coleridge in Two Volumes. Vol. I," but only the first volume was ever published.

1884.

COLERIDGE. By H. D. Traill. London: Macmillan and Co., 1884. The Right of Translation and Reproduction is reserved. Crown 8vo., p. xii (including 3 blanks) + 211, 1 blank, 2 advertisements.

This book was issued in the "English Men of Letters" Series.

1886.

SAMUEL TAYLOR COLERIDGE AND THE ENGLISH ROMANTIC SCHOOL. By Alois Brandl. English Edition by Lady Eastlake. Portrait. London: John Murray, 1887. 8vo., pp. xi + 392.

This is an English translation of the original German work.

1887.

LIFE OF SAMUEL TAYLOR COLERIDGE. By Hall Caine. London: Walter Scott, 24,

Warwick Lane, Paternoster Row, 1887.
Small 8vo., pp. 150+ "Bibliography,"
pp. xxi.*

A large paper edition in demy 8vo. was also issued.
It forms one of the "Great Writers" Series.

MEMORIALS OF COLEORTON : being Letters
from Coleridge, Wordsworth and his sister,
Southey, and Sir Walter Scott, to Sir
George and Lady Beaumont of Coleorton,
Leicestershire, 1803-1834. Edited by
William Knight, University of St. An-
drews. Edinburgh: David Douglas, 1887.
2 vols. Vol. i. : pp. xlvi+227 ; vol. ii. :
pp. vii+294.

1888.

THOMAS POOLE AND HIS FRIENDS. By
Mrs. Henry Sandford. London: Mac-
millan and Co., and New York, 1888.
All rights reserved. 2 vols. Crown 8vo.
Vol. i. : pp. 2 blanks, 1 page portrait, xii

* Some interesting "Notes" by Mr. Hall Caine on
Mr. Ashe's edition of Coleridge's "Works" (see p. 59)
were published in *The Athenæum* for July 11, 1885.

(including 3 blanks) + 307, 1 blank ; vol. ii. : pp. iv (including 1 blank) + 330 and 2 advertisements.

Several letters of Coleridge were published in this work for the first time.

1894.

SAMUEL TAYLOR COLERIDGE : A Narrative of the Events of his Life. By James Dykes Campbell. London : Macmillan and Co., 1894. Fcap. 8vo., half-title, portrait (from the painting by Van Dyke), title, preface 3 pp., 1 blank, contents, 1 leaf + pp. 319.

This "Narrative" is enlarged from the Introductory Memoir prefixed to Mr. Dykes Campbell's edition of Coleridge's "Poetical Works."

A second edition, published in 1896, contains : "A Memoir of the Author by Leslie Stephen," pp. v-xi.

1895.

THE GILLMANS OF HIGHGATE, with Letters from Samuel Taylor Coleridge, etc., illustrated with Views and Portraits, being a Chapter from the History of the Gillman

Family. By Alexander W. Gillman. London: Elliot Stock, 62, Paternoster Row. (N.D., but 1895). [All rights reserved.] Small 4to., pp. vi, unnumbered, + 57 (the last page is numbered 53, but the total includes four numbered 20^A, 20^B, 20^C, and 20^D). With a Preface by Henry B. Wheatley, F.S.A.

This volume contains some hitherto unpublished letters by Coleridge, and also some of his Notes on philosophical subjects.

1898.

CHARLES LAMB AND THE LLOYDS. Edited by E. V. Lucas. With Portraits. London: Smith, Elder and Co., 15, Waterloo Place, 1898. [All rights reserved.] Crown 8vo., pp. xiii + 297, 6 advertisements.

Three letters of Coleridge were printed for the first time in this interesting volume.

The best short papers on Coleridge are "My First Acquaintance with Poets," by William Hazlitt, published in *The Liberal*; the Elian essay, by Charles Lamb, in which Coleridge is introduced; the famous chapter on Coleridge in Carlyle's "Life of John Sterling," London, 1851; and a portion of De Quincey's

“Autobiographic Sketches.” There are short memoirs or sketches of Coleridge by Leigh Hunt in the book entitled “Lord Byron and his Contemporaries,” originally published in one volume, 4to., in 1828, and afterwards, in two 8vo. volumes, in 1830; and also in the Fraser Gallery of Portraits, written presumably by Maginn, the drawing being by Daniel Maclise. To these may be added *incidental notices of Coleridge, innumerable and of the highest importance*, in Charles Lamb’s published letters; in Clement Carlyon’s “Recollections of Early and Later Years”; in the Memoirs of Wordsworth and Southey; in Leigh Hunt’s Autobiography; in Crabb Robinson’s “Diary”; in Dorothy Wordsworth’s “Journal of a Tour in Scotland in 1803,” and in “The Lambs, their Lives, their Friends, and their Correspondence,” by W. C. Hazlitt, 1897.

The following collection, which the editor has been unable to consult, should not be omitted:

UNPUBLISHED LETTERS from S. T. Coleridge to the Rev. John Prior Estlin. Communicated by Henry A. Bright. Philobiblon Society. N.D.

TABLE-TALK.

MUCH of the brilliant and incisive table-talk of Coleridge’s early and later years (except what has been collected expressly by his nephew or preserved incidentally by his more or less famous contemporaries in their

memoirs and letters) has probably perished with his intimates, and, as there was no Boswell to record it, is now hopelessly irrecoverable. Enough remains to make us eager to obtain more, and disposed to regret bitterly what is lost.

The following book may find an entry here :

THE TABLE-TALK AND OMNIANA of Samuel Taylor Coleridge ; with additional Table-Talk from Allsop's "Recollections," and manuscript matter not before printed. Arranged and edited by T. Ashe. London: Bell, 1884. 8vo., pp. xix (one unnumbered leaf) + 446.

The main contents of this volume, which was included in Bohn's Standard Library, consist of Henry Nelson Coleridge's "Specimens of the Table-Talk of S. T. C.," which was originally published in 1835.

MARGINALIA.

THERE exist, in Coleridge's autograph, extending over many years, a large number of *marginalia* on poets, divines, etc., and on many general subjects, both secular and sacred. Some of these have been collected, but a considerable proportion of those extant are still unpublished, and a great boon would be conferred by any enterprising editor or publisher who, with the aid of their present owners, could bring them together into

one sequence and render them accessible to his admirers. This habit was adopted by Coleridge in early life, and continued through a long course of years. Some of these manuscript *marginalia* are in books borrowed by him, some in those of his own collection, some in pencil, others in ink ; all are generally very suggestive, and full of fine and choice criticism. Coleridge's will was printed in the public journals shortly after his death. It is a long and very remarkable document, well worthy of permanent preservation.

A few of the printed *marginalia* may be enumerated. In the year 1830 a thin volume of "Sonnets" was published by Charles Tennyson, of which a copy was presented to Coleridge. This volume afterwards came back into the possession of the family enriched with many marginal notes, and these "applausive comments," as they are styled by James Spedding in his Introductory Essay, were printed in the collected edition of the author's poems.* Other interesting commentaries will be found in *Notes and Queries*, of which the most important are those on Pepys' "Diary" (1st S., vi. 213), Raleigh's "History of the World" (1st S., xii. 5), and Fuller's "Worthies" (7th S., vi. 501). In this connection it may be interesting to note the numerous books in the library of his friend Charles Lamb which were

* COLLECTED SONNETS, Old and New. By Charles Tennyson Turner. London : C. Kegan Paul and Co., 1, Paternoster Square, 1880. Coleridge's notes will be found between pp. 36 and 84.

enriched with Coleridge's *marginalia*. Of these, the best known is the 1679 folio of Beaumont and Fletcher's "Fifty Comedies and Tragedies." Another very interesting relic is the 1718 edition of Daniel's "Poetical Works," of which a description, with many extracts, is given in *Notes and Queries*, 1st S., vi. 117. A list of sixty-six books in the Library of the British Museum, containing MS. notes, etc., by Coleridge, is given by Mr. J. P. Anderson in the Bibliography appended to Mr. Hall Caine's "Life of Coleridge."

In *The Athenæum* for April 7 and June 23, 1888, the late Mr. J. Dykes Campbell printed some interesting *marginalia* which Coleridge had written in copies of Grew's "Cosmologia Sacra," and of Jahn's "History of the Hebrew Commonwealth." Since Mr. Campbell's death two other valuable articles have been communicated to the same paper: one in the number for December 26, 1896, on Coleridge's *marginalia* on a copy of Flögel's "History of Comic Literature;" and the other in the number for May 22, 1897, on a copy of Spinoza's Works in the library of Manchester College, Oxford. I may also refer to some notes in a copy of Colquhoun's "Treatise on Indigence," which was printed in the New York *Philobiblion*, 1862, i. 65.

LECTURES.

GOLDEN fragments of Coleridge's numerous lectures have been preserved, in shorthand and otherwise, by some of those who heard and took notes of them.

There also exist, though of rare occurrence, printed fly-leaf Syllabuses, emanating direct from the author, of these successive courses of lectures, which collectors eagerly seek after. Coleridge's lectures extended over a long course of years. The pulpit utterances of his youth do not appear to have been published or printed to any large extent, either separately or in journals. The art of shorthand reporting as applied to sermons was then in its infancy, and Coleridge's fame and influence in that respect were merely local and provincial. Hazlitt's paper, "My First Acquaintance with Poets," gives the best extant idea of his appearance and method in the pulpit; but in later years these performances had become so legendary that Coleridge, recounting to a company of guests at Gillman's table his deliverances and exhortations of those youthful years, referred to his early friend Charles Lamb, who was present, for confirmation, when Lamb, in answer to Coleridge's appeal, "Charles Lamb, did you ever hear me preach?" made the prompt and witty retort, conveyed in his usual roll of stammers: "I n—nev—never—h—heard—you—d—do—anything else."

The following works include the principal lectures delivered by Coleridge at various times:

1849.

NOTES AND LECTURES UPON SHAKESPEARE
and some of the Old Poets and Dramatists,
with other Literary Remains of S. T.

Coleridge. Edited by Mrs. H. N. Coleridge. London: W. Pickering, 1849. 2 vols., 16mo. Vol. i.: pp. xv + 372 ; vol. ii.: v + 371.

These notes were chiefly reprinted from "Literary Remains."

1856.

SEVEN LECTURES UPON SHAKESPEARE AND MILTON, by the late S. T. Coleridge. A list of all the MS. Emendations in Mr. Collier's Folio, 1632 ; and an introductory preface by J. Payne Collier. London: Chapman and Hall, 1856. 8vo., pp. cxx + 275.

This work is based on some papers contributed by J. P. Collier to *Notes and Queries* (1st S., x. 1, 21, 57, 117), which were commented on in the same periodical at various dates (1st S., x. 106, 373 ; xii. 80, 322). Two of the lectures, namely, No. IX., "Lecture on Progressive Changes in English Prose Composition," and No. XIV., "Lectures on Rabelais," were reported in Leigh Hunt's periodical, *The Tatler*, ii. 893, 897. Rough notes by H. H. Carwardine on the Lectures of 1818 were printed in *Notes and Queries* (4th S., v. 335).

Reference may also be made to some articles com-

municated by Mr. Dykes Campbell to *The Athenæum* for March 16 and May 4, 1889, on "Coleridge's Lectures in 1818," and also the same paper in the numbers for December 26, 1891, and January 2, 1892, on "Some Lectures delivered by Coleridge in the Winter of 1818-19." A copy of Coleridge's prospectus is given in Gillman's "Life," p. 329.

1883.

LECTURES AND NOTES ON SHAKESPEARE and other English Poets. Now first collected by T. Ashe. London: Bell, 1883. 8vo., pp. xi + 552.

This volume was included in Bohn's Standard Library.

CONTRIBUTIONS TO ANNUALS.

In the later years of his life Coleridge was induced to contribute largely in verse, sometimes original poems, and sometimes old epigrams resuscitated from *The Morning Post*, to the annuals fashionable at that time, chiefly to *The Keepsake*, *The Bijou*, *Friendship's Offering*, *The Literary Souvenir*, *The Amulet*, and to others whose very names are now forgotten. In one of these latter appeared a short original contribution entitled "Christmas Day," which by inadvertence and oversight was

omitted from the 1877 edition—an omission all the more inexcusable because, although I did not possess a copy of the annual itself, the lines themselves, duly verified, were copied, in my father's handwriting, in one of his old scrap-books easily accessible to me, if not already my property, at that time. These eight lines are printed in his edition (p. 171) from a MS. source by Mr. J. Dykes Campbell, who was apparently unaware that they had been published in one of the annuals. The four-line epitaph written at an Edinburgh inn on abandoning the Scottish tour in 1803, and quoted in one of Coleridge's published letters, should also have been given among the fragments and nugæ of his productions in verse.

The following is a list of these productions so far as they can be ascertained :

“THE AMULET.”

1828 (pp. 37-47). “The Improvisatore.”

1833 (pp. 31, 32). “Three Scraps” (I. “Love's Burial Place”; II. “The Butterfly”; III. “A Thought suggested by a View of Saddleback in Cumberland”).*

* “Love's Burial Place” was first printed in the *P. W.* of 1828, under the title of “The Alienated Mistress: a Madrigal. (From an unfinished Melodrama)”; and “The Butterfly” in “*Biographia Literaria*,” 1817, i. 82, *note*.

"THE BIJOU."

- 1828 (p. 17). "The Wanderings of Cain" (a fragment in prose).
 1828 (p. 28). "Work without Hope, Lines composed on a Day in February."
 1828 (p. 144). "Youth and Age."
 1828 (p. 136). "A Day-Dream."
 1828 (p. 202). "The Two Founts."

FRIENDSHIP'S OFFERING, a Literary Album and Annual Remembrancer.

The volume for 1834 contains the following poems and *jeux d'esprit* by Coleridge :

"Fragments from the Wreck of Memory ; or, Portions of Poems composed in Early Manhood."
 By S. T. Coleridge :

- I. "Hymn to the Earth" (p. 165).
 - II. "English Hexameters, Written during a Temporary Blindness" (p. 167).
 - III. "The Homeric Hexameter Described and Exemplified" (p. 168).
 - IV. "The Ovidian Elegiac Metre Described and Exemplified" (p. 169).
 - V. "A Versified Reflection" (p. 169).
- "Love's Apparition and Evanishment," an Allegorical Romance. By S. T. Coleridge (p. 355).
 "Lightheartednesses in Rhyme." By S. T. Coleridge :
- I. "The Reproof and Reply" (p. 356).

- II. "An Answer to a Friend's Question" (p. 359).
 III. "Lines to a Comic Author on an Abusive Review" (p. 359).
 IV. "Splenetic Extempore on Leaving Cologne" (p. 360).

"THE KEEPSAKE."

- 1829 (pp. 122, 277, 311, 360). "Epigrams."
 1829 (p. 282). "The Garden of Boccaccio."
 1830 (p. 264). Song, *ex improvise*, "On Hearing a Song in Praise of a Lady's Beauty."
 1830 (p. 279). "The Poet's Answer to a Lady's Question respecting the Accomplishments most Desirable in an Instructress of Children" (reprinted in the "Poetical Works" of 1834 under the title of "Love, Hope, and Patience in Education").

"THE LITERARY SOUVENIR."

- 1827 (p. 346). "What is Life?"
 1829 (p. 17). "Lines suggested by the last Words of Berengarius."*

"THE NEW YORK MIRROR."

- 1829, Dec. 19. "Lines written in Miss Barbour's Common-Place Book" (reprinted in *The Athenæum* for Nov. 17, 1883, and in a corrected form for May 3, 1884).

* In a footnote to the title was given the "Epitaphium Testamentarium" (Dykes Campbell, p. 210).

The preceding pages do not profess to record any American or foreign editions of Coleridge's productions, but the regret may be permitted that we have left it to our cousins across the sea to produce the first complete edition of a great Englishman's works in prose and verse. This was edited by Professor W. G. T. Stedd, who prefixed an introductory essay on Coleridge's philosophical and theological opinions, and was published in New York in 1853. No complete edition of Coleridge's prose works has yet appeared in England.



APPENDIX.

A.

THE Editor is indebted to the kindness of Mr. Edwin Abbott, Fellow and Librarian of Jesus College, Cambridge, for some valuable information regarding a Latin Prose Declamation, which was written by Coleridge in March, 1792, and is now preserved in a manuscript volume, together with other Declamations, in the library of Jesus College. The pages of this book are $7\frac{1}{2}$ by $12\frac{1}{2}$ inches in size, and four pages are occupied by Coleridge's work, or ninety-three lines in all.

From a tracing of the handwriting with which Mr. Abbott has been good enough

to favour the Editor, the latter is of opinion, after comparing it with specimens of the poet's writing in his own possession, that Coleridge wrote the Declamation himself, and that it is not the work of a copyist. This opinion is confirmed by the fact that in two cases the same student has won the Declamation twice in different years, and in both cases the pair of Declamations are in a peculiar handwriting. The inference is, therefore, that each student copied out his own work. This renders curious the fact that absurd and occasionally gross errors have been left in the Latin.

The title of the Declamation is not in Latin, but in English, and is: "That the desire of Posthumous Fame is unworthy a Wise Man." The following is a brief analysis: Under a mistaken notion, orators and poets have exalted the beauties of Fame. The pursuit of Fame leads to ostentation: sometimes it is pursued by infamous methods, as, for instance, by Cromwell (*Talem te,*

noster Catalina, te, Cromwelle, accepimus). The recent storming of Ismail by Suwarof, with the accompanying slaughter of 30,000 men, is attributed to the pursuit of Fame. It is conferred by the rabble, the lowest class of men. If Fame, during your own lifetime, is to be despised, how vain a thing is posthumous Fame! Fame is inconstant. To sum up: "Fama mihi, dum vivimus, fumus esse videtur — Fama post mortem, oblivio." Lastly, the writer meets the objection that if Fame be removed, all incentives to Virtue are removed with it.

It will be seen that the Declamation, which has never been printed, is crude and youthful in ideas, and it would certainly not enhance Coleridge's reputation to print an essay which is, if anything, rather inferior to the general run of such performances, though the Latin style is sometimes not without vigour, and it has a good sense of rhythm. A good criticism of it is contained in a paper entitled "A Prize Declamation"

which appeared in *Chanticleer* (the Jesus College magazine), vol. i., No. 2 (1886). From this paper the Editor ventures to make a short extract :

“It shows signs of being done hastily, with little care or with little inclination for the work. Of course it may be urged that we cannot expect any very original or striking sentiments from a young man at college on the hackneyed subject of Posthumous Fame; perhaps not, but the name of Coleridge at the end does lead us to look for something above mediocrity. This Declamation, however, does not always rise to the level of mediocrity. It looks (from its numerous errors) as if it had been left to the last minute, and then dashed off just as the ideas came into the poet’s head. A Latin Declamation certainly does not appear at its best when criticised as an English Essay. In compositions of this class, style has to be thought of as well as matter, and sometimes the latter sacrifices to the requirements of the former; but Coleridge does not seem to have thought deeply of either. There is not in the whole Declamation any one single thought or expression which could be called striking.”

The reviewer winds up by saying of the Declamation :

“If it had been anonymous, we think it need not have feared posthumous fame.”

B.

IN a Bibliographical Note which is appended to the Memoir of Mr. Dykes Campbell, prefixed to the second edition of his "Samuel Taylor Coleridge," there is a list of the articles contributed by Mr. Campbell to *The Athenæum*, the majority of which are on subjects connected with Coleridge, Wordsworth, and Lamb. This list is not quite complete, as it omits one or two interesting articles which have an intimate bearing on those authors. It is stated, for instance, that Campbell's first article was a review of Brandl's "Life of Coleridge." This is not the case. It is also said that "he writes upon the sources of the 'Ancient Mariner' on the 15th and 22nd of March, 1890." The article contained in the number for March 15 was a review of Mr. Ivor James's book on Captain Thomas James's "Strange and Dangerous Voyage," which the letter of March 22 proves could not have been written

by Campbell. But the number for March 15 does contain a very important article by Campbell, which has been omitted by the compiler of the list, communicating Coleridge's verses to Matilda Betham, which were for the first time published in book form in Mr. Campbell's edition of the "Poetical Works," p. 167. Several of Mr. Campbell's articles have been utilized in the preceding pages, but as a matter of bibliographical interest, the Editor thinks it well to give a corrected list of those relating to Coleridge:

- 1884. May 3. Lines written in Commonplace Book of Miss Barbour.
- 1885. March 14. Coleridge, Lamb, Leigh Hunt, and others in "The Poetical Register."
- 1887. April 23. *The London Magazine*.
- 1887. June 18. Review of Brandl's "Coleridge."
- 1888. Jan. 7. Coleridge on Cary's "Dante."
- 1888. March 10. The 1828 edition of Coleridge's "Poems."
- 1888. April 7. Coleridge Marginalia hitherto unpublished. On Grew's "Cosmologia Sacra."
- 1888. May 5. Coleridge Notes (written with reference to an article under the same title by Sir G. Grove in the number for April 14).

1888. June 23. Coleridge Marginalia hitherto unpublished. On Jahn's "History of the Hebrew Commonwealth."
1889. March 16. Coleridge's Lectures in 1818. I.
1889. May 4. Coleridge's Lectures in 1818. II.
1890. March 15. Unpublished Verses by Coleridge to Matilda Betham.
1890. March 22. The Source of the "Ancient Mariner."
1890. April 5. Coleridge's "Osorio" and "Remorse."
1890. May 10. Review of Dowden's Reprint of "Lyrical Ballads."
1890. May 31. Coleridge and "The Anti-Jacobin."
1890. Nov. 22. The Lyrical Ballads of 1800.
1891. Aug. 29. A Sonnet by Coleridge.
1891. Dec. 26. Some Lectures delivered by Coleridge in the Winter of 1818-19. I.
1892. Jan. 2. Some Lectures delivered by Coleridge in the Winter of 1818-19. II.
1892. June 25. Coleridge's "Osorio" and "Remorse."
1892. Aug. 20. Coleridge's Quotations.
1892. Nov. 12. Scott on Coleridge.
1893. Sept. 16. Coleridge on Quaker Principles.
1893. Dec. 9. The Prospectus of Coleridge's "Watchman."

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