

**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**

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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 by Richard Herne Shepherd & W. P. Prideaux

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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

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Review



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.