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A VOLUME BY ROBERT SOUTHEY

By BENJAMIN W. EARLY

THE Colby College Library has recently acquired an interesting volume by Robert Southey entitled *Joan of Arc, Ballads, Lyrics and Minor Poems*. This volume was, according to its title-page, published in 1873 by Lee and Shepard of Boston and by Lee, Shepard, and Dillingham of New York. It is an exact duplicate, even to the illustrations, of an unauthorized English edition of Southey's poems with the same title, put out at various dates by Routledge, Warne, and Routledge of London as part of their series "Routledge's British Poets." The earliest publication of this unauthorized edition took place in 1853, and in the authorized edition of Southey's *Collected Poems* issued by Longman in the same year, we find a foreword protesting against it and stating that the Longman edition was the only one which contained Southey's final revisions or which paid any royalty to his family. There were a number of American reprints of the authorized edition of the poems, but this book is the only American copy that I have ever seen of the Routledge collection. Such an edition can have had few reasons for existence, since in the absence of international copyright any American publisher was able to reprint the more complete and exact Longman text.

The poems in this book are mainly early pieces of Southey's work on which the English copyright had expired. First in importance as well as length is the epic *Joan of Arc*, which begins the volume. This had first appeared in 1796 and had been the poem which first established Southey before the world as an important writer. Southey

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felt such a sentimental fondness for this work of his youth that he revised it again and again—in 1798, in 1806, in 1812, and in 1837. The text in this volume is that of the second edition published in 1798. It thus represents neither the somewhat crude enthusiasm of Southey's early republican years nor the conservatism of his old age as illustrated in the final version, but a position halfway between the two. Its style is simpler than the elaborately Miltonic diction of the 1796 version, but the political opinions, though more adroitly phrased, have not been noticeably changed: they are still those of a radical and a pacifist.

In compiling his collected poems at the age of sixty-three, Southey was fairly selective and did not reprint much of his earlier verse. The Routledge edition (and consequently this one) included all this rejected material and is therefore one of the few places where those poems can be read, the original editions being extremely scarce. A list of the poems to be found in this book and not in the collected edition is appended below.

In addition to these poems the editors of the unauthorized edition included several poems that are not by Southey at all. All of these appeared originally in *The Annual Anthology*, which Southey edited in 1799 and 1800 and which contained many poems by his friends as well as his own. "Lewti, or the Circassian Love-Chant" (page 411 of this edition) is by Coleridge and appears in all editions of his poems. "The Killcrop" (page 415) was written by the Bristol publisher and minor poet Joseph Cottle, according to a letter from Wordsworth to Cottle published in Cottle's *Reminiscences*.¹ "To the Burnie Bee" (page 390) may be attributed to Southey's friend William Taylor, of Norwich, on the strength of the *Dictionary of National Biography* article on Taylor.² Through the courtesy of the Keeper of

¹ Joseph Cottle, *Reminiscences of Coleridge and Southey*, New York, 1847, p. 194.

² "To the Burnie Bee" appeared in *The Annual Anthology*, I (Bristol, 1799), 64-66, under the signature R. O. The D. N. B. article on Taylor states (XIX,476) that all poems so signed were written by him.

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the Library, Victoria and Albert Museum, London, I am able to state for the first time that "The Spirit" (page 293) is also by Cottle and that "Lines Written in the 16th Century" and "Parodied in the 18th Century" are also by Taylor.³ "To a Friend on His Wish to Travel" (page 363) is nowhere else attributed to Southey and may or may not be one of his poems.⁴

The following is a list of the poems by Southey included in the newly acquired Colby volume which are not found in his *Collected Poems*:

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|---|------------------------------------|
| "Romance" (p. 145) | "Rosamond to Henry" (p. 167) |
| "To Urban" (p. 150) | "The Race of Odin" (p. 174) |
| "The Miser's Mansion" (p. 151) | "The Death of Odin" (p. 177) |
| "Hospitality" (p. 156) | "The Death of Moses" (p. 180) |
| "Sonnets" (p. 159) | "The Death of Mattathias" (p. 185) |
| "To Lycon" (p. 163) | "Ode to a Pig" (p. 342) |
| "Elegy on a Quid of Tobacco" (p. 359) | |
| "To a Friend Settled in the Country" (p. 360) | |
| "Musings on the Wig of a Scarecrow" (p. 383) | |
| "The Morning Mist" (p. 389) | |
| "The Poet Perplex" (p. 411) | |
| "Inscription for the Apartment in Chepstow Castle" (p. 431) | |
| "Sonnets IV and V" (p. 433) | |
| "Inscription for the Banks of the Hampshire Avon" (p. 440) | |
| "Inscription for a Tablet at Godstow Nunnery" (p. 445) | |
| "Inscription for Under an Oak" (p. 445) | |
| "Inscription for a Monument at Old Sarum" (p. 446) | |



FIELDING'S VOYAGE TO LISBON

By GILMORE WARNER

FIELDING'S *Voyage to Lisbon*, despite a rather condescending reception by its contemporaries, has in the past century been recognized as one of the great heroic works of English literature. Lamb and Scott admired it;

³ Southey's copy of *The Annual Anthology* with MS. notes attributing most of the poems to their respective authors is in the Victoria and Albert Museum.

⁴ Unfortunately there is no MS. attribution of this poem in the Victoria and Albert copy of *The Annual Anthology*.