

lastly, when a human and intellectual life is transferred to them from the poet's own spirit.

4. The last character which he mentions, which, he says, would prove but little except as taken conjointly with the former; yet without which the former could scarce exist in a high degree, and even if this were possible) would give promises only of transitory flashes and a meteoric power; is depth and energy of thought. No man was ever a great poet without being at the same time a profound philosopher. For poetry is the blossom and fragrant of all human knowledge, human thoughts, human passions, emotion, language.

We are forced to omit the illustrations given of these remarks, but the reader may refer to Coleridge's book or to Shakespeare's verses.

In his "Literary Remains" (American Edition, vol. iv. p. 19) he remarks: "Poetry is not the proper antithesis to prose, but to science. Poetry is opposed to science and prose to metre. The proper and immediate object of science is the acquirement or communication of truth; the proper and immediate object of poetry is the communication of immediate pleasure." Again he remarks: "Milton, in three incidental words, has implied all which . . . I have endeavoured to develop in a precise and strictly adequate definition. Speaking of Poetry, he says, as in a parenthesis, 'which is simple, sensuous, passionate.' . . . For the first condition, Simplicity, whilst it distinguishes poetry from the arduous processes of Science, . . . precludes, on the other hand, every affectation and morbid peculiarity. The second condition, Sensuousness, insures that framework of objectivity, that definiteness and articulation of imagery, and that modification of the images themselves, without which poetry becomes flattened into the mere didactics of practice, or evaporated into a hazy, unthoughtful, day-dreaming; and the third condition, Passion, provides that neither thought nor imagery shall be simply objective, but that the 'passio vera' of humanity shall warm and animate both."

The Poetical Life of Coleridge may be divided into three periods, the first the early period represented by the small volume published in 1796, the second edition appearing in 1797 which contained "Genieville," one of the very earliest of his published poems, the "Songs of the Pixies," written in 1793, and the "Monody on the Death of Chatterton," written in 1794 and altered up to 1798. The second period is the great period, extending from 1797 to 1806 or thereabouts, and the third period, the remainder of his life. It should be remarked that we cannot be quite sure of the dates, Coleridge's notes not being always to be depended upon, and internal evidence being sometimes uncertain.

Coleridge gives, in the "Biographia Literaria," (Chap. xiv.) an interesting account of the origin of the Lyrical Ballads, which we must not here reproduce. He notes two cardinal points of Poetry: 1. Faithful adherence to the truth of Nature; and 2. The power of giving the interest of novelty by the modifying colours of Imagination. He mentions that he and Wordsworth planned the publication of a volume of poems of two kinds, the first dealing with incidents and agents of a supernatural character, the second with subjects chosen from ordinary life. To Coleridge the for-

mer class was assigned, and the Ancient Mariner and the Dark Ladie were the result. Christabel was begun at the same, but no part of it published in the Lyrical Ballads.

To the great period of Coleridge's poetry, and especially to the so-called Annus Mirabilis, 1797, belong the best of his poetical works. Thus "The Ancient Mariner" was written in 1797. So was "The Three Graves," and "Kubla Khan" and "France," and the first part of Christabel. The second part was written in 1800, but it was not published until 1816. The ode on "Dejection" was written in 1802, and so was the poem "Before Sunrise in the Valley of Chamouni." His principal play was also written in 1797, under the title of "Osorio." When it was produced on the stage in 1813, it appeared under the name of "Remorse."

A good many of the poems of Coleridge would have excited no particular attention; but some of them are of supreme excellence and would be sufficient to immortalize their author. Even if different critics place them differently, yet all recognize their power. For example, the "Three Graves," although incomplete, is a poem of tremendous power. "France" was pronounced by Shelley to be the greatest ode in the English language. Mr. Swinburne thinks "Kubla Khan" the first of all Coleridge's works; but with most readers the "Ancient Mariner" and "Christabel" will always hold the foremost place.

The "Ancient Mariner" is certainly a very great poem; and is the greatest ballad of its kind, or perhaps of any kind, in the English language. Whether we regard it as an effort of the imagination, or as illustrating the writer's power of representation, or think of its wonderful supernatural side, or the delicacy of treatment pervading it, or the melody of its language, we may satisfy ourselves that it fulfils all the requirements of poetry. Coleridge is always a singer, as a poet ought to be, and here his song is sweet and strong and varied.

The Ancient Mariner represents the journey of life, its dangers, difficulties and temptations. The Albatross may represent the circumstances of life generally, which he may use selfishly or unselfishly. The shooting of the Albatross was an act of wanton selfishness which brought upon the Mariner the curse of alienation, solitude, misery. His shipmates, making themselves participants in his crime, shared his punishment. The penalty was paralysis (the Ship was becalmed) unsatisfied longing (thirst), false hopes (the skeleton ship, the gamesters) from the world, isolation (his shipmates dropped dead), utter misery (the "curse in a dead man's eye"). But just as Selfishness is sin and death, so Love is the awakening of a new life. For long the Mariner's case was hopeless. He "looked to heaven and tried to pray"—in vain. But at last he looked down and saw beautiful creatures in the sea and "blessed them unawares." Now all was changed: "the self-same moment I could pray," and then he slept and the rain fell, and he was restored to human fellowship.

A word should be said on the drama of "Remorse" which is now seldom read, but which is of first rate excellence. As regards the translation of Schiller's Wallenstein, it may be said without hesitation that it is the very best translation of any play or poem in existence; and, in the

judgment of competent critics, superior to the original. Indeed it is said that some passages added by Coleridge to the English version were translated into German by Schiller and incorporated in the play.

Of "Christabel" the first part was written in 1797 and the second in 1800. During the interval between the writing and publication of the poem in 1816, it was shown to many persons in manuscript. It is said that Shelley was so powerfully affected by it that he fainted on hearing it read aloud in Lord Byron's house. It is said that the poem was intended to be in four parts, only two of which were written. A brief analysis may be helpful to the reader. Christabel, the heroine, the daughter of Sir Leoline, lives a life of sublime purity and piety. She is betrothed to a Knight who has gone abroad. She is praying for her absent one in a wood when events occur which show that the holiest have not in this life escaped from spiritual dangers, yet which also show that the powers of the spiritual world of evil are limited.

Christabel praying comes upon a damsel bright who is really a witch in disguise, with diabolic powers which, however, are continually checked by the power of good. The damsel calls herself Geraldine, pretending to be the daughter of Lord Ronald of Tryermaine, and says she has been the victim of violence, having been carried off by five warriors who left her beneath the oak where she was found. She was invited by Christabel to go with her to her father's hall. She crosses the threshold with difficulty, good angel hindering. She cannot join in Christabel's thanksgiving. The mastiff gives an angry moan, a thing he had never done before when Christabel passed. Christabel speaks of her dead mother, and wishes she were there. Geraldine inadvertently joins in the wish, but soon bids the good spirit to depart as this was her hour. They slept together, when Christabel saw the witch's withered side, but came so under the spell that she could not tell. Yet Christabel was too holy to be dominated by the evil.

The Second Part begins by narrating how next morning Christabel awoke full of perplexity and took Geraldine to her father. Sir Leoline remembered Lord Ronald, an old friend, with whom he had quarrelled. The passage beginning "Alas, they had been friends in youth" is of surpassing beauty. Leoline was angry on hearing of the insults to Geraldine. He would avenge her and embraced her with affection. Christabel shrunk, remembering what she had seen, and drew back with a hissing sound—the serpentine influence had, in some measure, entered into her, and apparently was evoked by Geraldine's action. The Baron was troubled and angry, as Christabel could not explain. He then sent Bracy the Bard to Lord Ronald to assure him of his daughter's safety and bidding him come without delay. Bracy hesitated. A dream had told him of danger to Christabel. He saw a dove set upon by a bright green snake. The dove was Christabel, and she wanted to purge the wood with holy music. Again Christabel feeling the serpent power of Geraldine prays the Baron to send her away; but he, under the charm of the witch, is enraged against his daughter, regarding him self insulted and dishonoured. Bracy is ordered to go forth on his mission.

Here the second part ends. Gillman, in his Life of Coleridge, gives an outline of