

The hard World scoff'd my Woes—the chaste one's Pride
 Mimic of Virtue mock'd my keen distress
 *Her little Boon with cruel taunts denied,
 And Vice alone would shelter wretchedness.
 Even Life is loathsome now etc—

*Implied in the second line. [S.T.C.]

These two Stanzas are exquisite—but the lovely thought of 'the hot Sun etc as pityless as proud prosperity [']—loses part of its Beauty by the Time being Night. It is among the chief excellencies of Bowles¹⁷ that his Imagery appears almost always prompted by the surrounding Scenery.

Before you write a Poem, you should say to yourself—What do I intend to be the *Character* of this Poem—Which *Feature* is to be predominant in it?—So you may make it a Unique. But in this Poem now *Charlotte* speaks and now the Poet—Assuredly the Stanzas of ['] Memory, thou worst of Fiends! ['] etc' and Gay Fancy fond and frolic! etc. are altogether poetical—You have repeated the same Rhymes ungracefully and the thought on which you harp recalls too forcibly *Eudeis, brephos*—of Simonides—Unfortunately the 'Adventurer'¹⁸ has made this sweet Fragment an object of popular admiration—On the whole I think it unworthy of your other Botany Bay Eclogues—yet deem the two Stanzas above selected superior—almost to anything you ever wrote—Quod est magna res dicere—a great thing to say!—

Four poems under the heading *Botany Bay Eclogues* are included in Southey's *Poems* published by Cottle in 1797 but there is no trace of the lines singled out by Coleridge. Convicts *Humphrey and William, John, Samuel and Richard*, and *Frederic*, reflect on the circumstances which brought about their transportation and *Elinor*, the sole female convict, expresses her thoughts as she sets out in the morning to collect shells for lime-making. Southey must have drafted a fifth poem for *Charlotte* "Poor Wanderer of the Night" to complement *Elinor*. Conjecture gathers substance from a letter Southey wrote from Bristol, received in London 14 May 1795 by his friend from schooldays at Westminster, Grosvenor Charles Bedford. This letter written after the poets had been writing together for some months is printed in Professor Curry's *New Letters of Robert Southey*. Three of the five poems which open the letter were objects of Coleridge's comment in December 1794 and Southey clarifies in a few words obscurities and allusions in Coleridge's rather confused evaluation. Significantly the opening poem is *Elinor* followed closely by a heading *Sonnet*. *The 6 last lines by Coleridge*. Professor Curry does not print these poems but his footnote reveals that the opening phrase of *Sonnet* in this letter¹⁹ reads the now familiar "Poor Wanderer of the Night!". The present writer suggests that Southey's placing of these two poems almost together substantiates the view that he planned *Charlotte* as a companion to *Elinor*.

A sense of spontaneity in the easy flow of Coleridge's hand in drafting *Effusion 15* suggests that he took a slip of paper and experimented with these few lines as he was writing to Southey on 17