

Editorial

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THE LATEST ISSUE OFFERS multiple literary forms for readers: philosophical article, primary-source transcription, public lecture, and book reviews. First, Lisa Ann Robertson's "Time + Life" takes up Coleridge's *Theory of Life*—a work still understudied among the later prose—and considers the role of the phenomenal world in Coleridge's philosophy. Inspired by Seamus Perry's insistence on 'the immediacy of sense experience', Robertson maintains that Coleridge's organicism stems, at least in part, from his 'phenomenological sense of the physical world' and a belief that vital orders are 'in a constant state of becoming'. Thus, the 'Theory of Life' presents a vision of nature that embraces relationality and interdependence against static concepts of fixed and mechanistic systems—a vision profoundly relevant to contemporary debates.

Then, Timothy Whelen presents a previously unknown collection of Sara Coleridge's correspondence. Many of her manuscripts can be found at the Harry Ransom Center at the University of Texas at Austin, and I expect most of these to appear eventually in print or electronic editions. However, these five remarkable letters remain tucked away in the archives of the Historical Society of Pennsylvania in Philadelphia, where they might be overlooked. The letters are all to the writer Maria Jane Jewsbury and shed light on the pivotal years between 1829 and 1832—the time of Sara's marriage in Keswick and early years in London. Whelen introduces each with context that provides a unique snapshot into Sara's personal life as well as that of her immediate family, Jewsbury, and the Lake District circle of residents in the Southey and Wordsworth households.

Next, readers will find the transcript of a public lecture on Wordsworth's great *Ode*, delivered to the Friends of Coleridge by Graham Davidson. The lecture exemplifies Graham's keen eye for interpretation in an exploration of how the *Ode* addresses the possibility of a union between mind and nature, stating that 'the first business of a critic is to learn how to read poets in the spirit in which they wrote, to understand, in Collingwood's endlessly relevant formulation, what questions they were asking, why, and how they answered them'. Coleridge, too, seemed to recognize this necessity and, in a notebook entry related to the appearance of *Poems in Two Volumes* (1807), chastised 'Wordsworth's enemies' for failing to appreciate that 'his works make them restless by forcing them in on their own worthless Selves—and they recoil from the Heart, or rather from the place where the Heart ought to be' (CN III 3965).

Finally, the current issue includes nine new book reviews. Jennifer Jones explores how Davidson's book on Wordsworth's *Ode* challenged her to apprehend 'an alternative history that had been there all along but that I could not see'. Peter Larkin praises Murray Evans for 'an open-ended juxtaposition of anticipations in Coleridge's writing'. And other reviews break new ground in the sources of Coleridge's 'Ancient Mariner', nineteenth-century commonplace books, and a range of other topics in Romanticism that readers will be glad to learn more about through these engaging and substantial review essays.