

thousand acres of virgin land on the banks of the Susquahanna River. Southey and Coleridge's share was to be raised by their writings, lectures and a jointly edited magazine, *The Provincial Magazine*. They lived and wrote together in Bristol earning barely enough for subsistence until the Utopian scheme which occupied their thoughts and actions foundered towards the end of the year. There remained the permanent tie established by their marriage to sisters, Sara and Edith Fricker, daughters of a Quaker Bristol merchant—seen by the pair almost as prerequisite to emigration with the community of friends and the establishment of the “fraternal community.”

Joseph Cottle, Bristol bookseller and publisher, left his imprint on *Effusion 15* in the form of two additions “96” and “Coleridge” on the top right hand edge of the draft.⁶ Cottle was a vain but generous young man with literary aspirations, and practically supported the pantisocrats though he was not tempted to join them. It was Cottle who realised their hopes of publication by bringing out Coleridge's *Poems on Various Subjects* in 1796, followed by a second and much revised edition in 1797, and two editions of Southey's poems in 1797. Each poet received thirty guineas for the copyright of these works and Southey was, in addition, paid fifty guineas for his *Joan of Arc* published in 1796. Cottle arranged and gathered support for their lectures in Bristol and provided the means which enabled Coleridge to marry Sara Fricker on 4 October 1795 by his offer of a guinea and a half for every hundred lines his protégé might write after the volume contracted for—“and all my prose work he is eager to purchase.”⁷

To Cottle must go credit for the preservation of the only substantial body of working manuscripts of Coleridge's poems known to have survived⁸ and with it *Effusion 15*. He bound up material in Coleridge's hand comprising drafts of poems, preface and other material for *Poems on Various Subjects*, 1796, along with a few drafts for the second edition. The volume, known as the *Rugby MS* was purchased by the metaphysician Shadworth Hollway Hodgson, an old Rugbeian, apparently at the sale of the library of his relative, Thomas De Quincey⁹, and presented to his old school in 1901-02. It was sold at Sotheby's, 15 May 1967, by order of the Governing Body of Rugby School and purchased by the University of Texas, where it is held in the Humanities Research Center, at Austin, Texas. The form of the *Rugby MS*¹⁰ is the result of Cottle's practice of mounting Coleridge's poems and numbering the sheets in ink for the printer as they were extracted piecemeal from the poet from July 1795¹¹ until publication on 16 April 1796. The missing and uncanceled “96” on the manuscript under examination is “very clearly in the same hand”¹² as the canceled “95” and “98” placed