

**Coleridge and William Wordsworth as Pioneers of  
Romanticism with Lyrical Ballads**

A project

In Partial Fulfillment Of

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## **CERTIFICATE**

This is to certify that the project work entitle ' **Coleridge and William Wordsworth as Pioneers of Romanticism With Lyrical Ballads**' is a confide work done by Mr.Aram Wasman Omar ( Roll No- 4366) in partial fulfillment of M.A. Part – II ( Department of English, 2011-12).

He has carried out under my direction supervision and guidance.

This report or similar report on the topic has not been submitted for any other exam and does not form any other course undergoes by the Candidate.

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## Dedicate

- I would like to dedicate this work to my parents, Wasman & Parween and all my members of family.
- Dedicate to whom that I have not seen him for ten years yet, my big brother Farman , who is living in United Kingdom.
- I'm so ecstatic to anonymous **Her**.
- Those persons who helped me a single word.
- To my classmates.

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To our parents who have always been very understanding and supportive both financially and emotionally.

To our friends, who have been unselfishly extending their efforts and understanding.

And above all, to the Almighty God, who never cease in loving and for the continued guidance and protection.

## **Abstract**

This paper studies 'Coleridge and Wordsworth as pioneers of Romanticism with reference to Lyrical Ballads'. As its title suggests, it throws light on the two poets' work as leaders of a new poetic world that took the common man's generation of that time to the Romantic Era that has made them Pioneers as Romantic Poets still today. The lyrical ballads speak of the common man, also written in the language of the common man, to overturn what was considered English Poetry at that time and bring poetry within the reach of the average person. The combination of the two words "lyrical" and "ballads" itself indicate that there is an acceptance of a fresh interpretation of old tradition. The ballads bring forth many ideas new to contemporary poetry, where they show sympathy towards human suffering, especially what the women face, suppressions that children have to confront, the goodness of nature, nature as a moral guide and that it helps human being to be in a state of innocence. The romantic nature of the poems have opposed to the approach of reason and logic.

Hence with the hypothesis that "The poetic language used in Lyrical Ballads had changed from the contemporary poets' works during the end of 18th century" this study aims to discuss the influential work by Wordsworth and Coleridge in "Lyrical Ballads" in the ascent of Romanticism and a forerunner of trends in the English poetry that followed it.

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**Dedicate**

**Acknowledgement**

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## Chapter One

### Introduction

#### 1.1 Introduction

The research aims at studying the work of Coleridge and Wordsworth as pioneers of romanticism with reference to lyrical ballads a joint between Wordsworth and Coleridge the lyrical ballads was published in September 1798 the objective of project is to study Coleridge and Wordsworth as pioneers of romanticism with reference to lyrical ballads . William Wordsworth was born in Cocker Mouth ,in the English lake district ,in 1770 .he grew up in a rather grand house, with a magnificent walled garden fronting the river fervent .The earliest memory of his childhood recorded in his poetry is of playing in the shallows of that river , 'a naked savage in the thunder shower; still earlier ,he conjectures ,his 'infected thoughts' were soothed by the sound of the same waters in 1779 ,shortly after the death of their mother ,Wordsworth and his brother Richard entered Hawkes head grammar school ,on Esthwaite, where they not only lodged during the teaching year but also spent several of their summer vacation . this meant that he was separated from his beloved sister Dorothy, apart from a summer vacation in 1787 which is referred to in book 6 of the prelude .their fuller reunion in April 1794 when they briefly lived together at Windy Brow in Keswick , coincided with his first steps towards maturity as a professional writer .the fact that Dorothy is really the subject of the last paragraph of ' Tintern Abbey ' ( the final poem in lyrical ballad in 1798), as Wordsworth looks to the future as a writer , is not coincidental : from an early date he took it on himself to provide a roof for his sister, commitment he maintained for rest of their lives .

Wordsworth and his sister Dorothy were reunited in Keswick , in the lake district , in April 1794 , where Wordsworth spent the time revising one of his first published poems , 'an evening walk , ( he had also published a poem based on his continental tour with Jones , called descriptive sketches) . Towards the end of 1794 Wordsworth spent his time in Perish, nursing a friend called Raisley Calvert, who died early in

1795. as an admirer of Wordsworth's literary power, Calvert left him a legacy of £ 900\_ a generous legacy design, Wordsworth told his brother, ' to secure me from want, if not to render me independent ; Wordsworth then spent part of the year in London , mixing in radical circles , including the philosophical anarchist William Godwin ( he called on Godwin seven or eight times in February march and April of that year ) . Where they were visited by Coleridge in June 1797. Samuel Taylor Coleridge (21 October 1772\_ 25 July 1834) was an English poet, romantic, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the romantic movement in England and member of the lake poets. He is probably best known for his poems the rime of the ancient mariner and Kubla Khan, as well as for his major prose work biographical literary. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English\_ speaking culture. He coined many familiar words and phrases, including the celebrated suspension of disbelief. He was a major influence via Emerson, on American transcendentalism. throughout his adult life, Coleridge suffered from crippling bouts of anxiety and depression; it has been speculated by some that he suffered from bipolar disorder, a condition as yet unidentified during his lifetime (1) Coleridge suffered from poor health that may have stemmed from a bout of rheumatic fever and other childhood illnesses. He was treated for these concerns with laudanum; which fostered a lifelong opium addiction.

This momentous meeting between two young poets began one of the most productive of literary partnerships. The Wordsworths moved to Alfoxden in Somerset the next month, in July 1797 to enjoy the company of Coleridge. They were visited there by the celebrated political orator, John Thelwall, also a very capable poet, and by August the stream of suspicious visitors to Alfoxden house had attracted the attention of a government spy. A year later, Wordsworth completed 'Tintern Abbey', and paid a return visit to John Thelwall.

During the review of the literature it was found that, In Lyrical Ballads, Coleridge recalled later, there was a division of labor this task was to attend to subjects in part at least supernatural, and Wordsworth's to focus on human affections and the poetry of the everyday. , and Wordsworth and Coleridge set off to

Germany that month for a winter in Goslar and Göttingen. There Wordsworth experienced the coldest winter of the century. He was thrown back on memory and wrote some remarkably introspective poetry which became the first installment of his autobiographical poem, *The Prelude*, and some wonderful lyrics, including the *Lucy Poems*.

Wordsworth in his advertisement of *Lyrical Ballad* has mentioned that “It is the honorable characteristic of Poetry that its materials are to be found in every subject who can interest the human mind. The evidence of this fact is to be sought, not in the writings of Critics, but in those of Poets themselves”.

He further explained the fact that : The majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure. Readers accustomed to the gaudiness and inane phraseology of many modern writers, if they persist in reading this book to its conclusion, will perhaps frequently have to struggle with feelings of strangeness and awkwardness: they will look round for poetry, and will be induced to inquire by what species of courtesy these attempts can be permitted to assume that title. It is desirable that such readers, for their own sakes, should not suffer the solitary word Poetry, a word of very disputed meaning, to stand in the way of their gratification; but that, while they are perusing this book, they should ask themselves if it contains a natural delineation of human passions, human characters, and human incidents; and if the answer be favourable to the author’s wishes, that they should consent to be pleased in spite of that most dreadful enemy to our pleasures, our own pre-established codes of decision.

## **1.2 The Problem**

The language used in the lyrical ballads is revolutionary and it aims to accommodate a fundamental change from the language used in earlier works. The study concentrates on the Coleridge and Wordsworth as Pioneers of Romanticism with reference to *Lyrical Ballads*. During the study it is understood that, The phrase ‘Lyrical Ballads’ is a paradox as the genres of ‘lyrics’ and ‘ballads’ can be defined as in opposition to each other. The significance of the *Lyrical Ballad* insists to study the two

genres combined. The two different points of view are blend together which in fact is said to be the experiment.

A 'lyric' is 'a poem about feeling... addressed to the reader in a manner of private and intimate conversation.'

A 'ballad' is 'a narrative poem from an anonymous point of view, often relating to characters from public or historical events, such as war'.

Therefore, the two genres are combined under the title 'Lyrical Ballads', signifying an unexpected and unusual style from Wordsworth and Coleridge. This is further evidenced by Wordsworth, who said the 'Lyrical Ballads' should be seen as 'an experiment', consisting of 'poems... materially different from those under the general approbation... present bestowed' and that they may be read by some with a 'common dislike'

### **1.3 The Aim and the Purpose**

Literary historians consider the *Lyrical Ballads* (1798) a seminal work in the ascent of Romanticism and a harbinger of trends in the English poetry that followed it. The poetic principles discussed by Wordsworth in the "Preface" to the 1800 edition of *Lyrical Ballads* constitute a key primary document of the Romantic era because they announce a revolution in critical notions about poetic language, poetic subject matter, and the role of the poet. Wordsworth and Coleridge are figured as preeminent English poets, the leaders of the first wave of Romanticism.

Hence the purpose of this study is to discuss that the two were the first to write poems which according to that era was not accepted by the critics. They were not even read by the critics of that time in the first place. The two had to advertise their work and then was their work read. They had to accept a lot of critical feedback as there were many things new and so unaccepted by the contemporaries. 'Lyrical Ballads' was not a single phenomenon but a sequence of four editions spread over seven years; its appearance in English literature was not a historical moment but a sequence of moments—1798, 1800,

1802, 1805. They had all the peculiarities of a romantic poem - a deepened appreciation of the beauties of nature; a general exaltation of emotion over reason and of the senses over intellect; a turning in upon the self and heightened examination of human personality and its moods and mental potentialities; a preoccupation with genius, the hero, and the exceptional figure in general, and a focus on his passions and inner struggles; a new view of the artist as a supremely individual creator, whose creative spirit is more important than strict adherence to formal rules and traditional procedures. All was found in the poems from lyrical ballads. The aim is to find all these in the poems through discussion of the poems.

## Chapter Two

### Background

#### 2.1 Short biography: William Wordsworth

Background Short Biography: William Wordsworth William Wordsworth was born in Cockermouth Cumbria, England, in the English Lake District, on April 1770. He grew up in a rather grand house, with a magnificent walled garden fronting the river Derwent. The earliest memory of his childhood recorded in his poetry is of playing in the shallows of that river, 'a naked savage in the thunder shower'. Still earlier, he conjectures, his 'infant thoughts' were soothed by the sound of the same waters. Wordsworth's mother died when he was eight this experience shapes much of his later work. In 1779, shortly after the death of their mother, Wordsworth and his brother Richard entered Hawkshead Grammar School, on Esthwaite, where they not only lodged during the teaching year but also spent several of their summer vacations. This meant that he was separated from his beloved sister Dorothy, apart from a summer vacation in 1787 which is referred to in Book 6 of the prelude. Their fuller reunion in April 1794 when they briefly lived together at Windy Brow in Keswick coincided with his first steps towards maturity as a professional writer. The fact that Dorothy is really the subject of the last paragraph of 'Tintern Abbey' (the final poem in *Lyrical Ballads* 1798), as Wordsworth looks to the future as a writer, is not coincidental: from an early date he took it on himself to provide a roof for his sister, a commitment he maintained for the rest of their lives. Wordsworth and his sister Dorothy were reunited in Keswick, in the Lake District, in April 1794, where Wordsworth spent the time revising one of his first published poems, *An Evening Walk* (he had also published a poem based on his continental tour with Jones, called *Descriptive Sketches*). Towards the end of 1794 Wordsworth spent his time in Penrith, nursing a friend called Raisley Calvert, who died early in 1795. As an admirer of Wordsworth's literary powers, Calvert left him a legacy of £900—a generous legacy designed, Wordsworth told his brother, to secure me from want, if not to render me independent'. Wordsworth then spent part of the year in London, mixing in radical circles, including the philosophical anarchist William Godwin (he called on Godwin seven or

eight times in February March and April of that year). In September 1795, he and Dorothy moved to Race down in Dorset, where they were visited by Coleridge in June 1797.

## **2.2 Short Biography: Samuel Coleridge**

Coleridge Samuel Taylor Coleridge (21 October 1772 ---- 25 July 1834) was an English poet, Romantic, literary critic and philosopher who, with his friend William Wordsworth, was a founder of the Romantic Movement in England and a member of the Lake poets. He is probably best known for his major prose work *Biographical Literary*. His critical work, especially on Shakespeare, was highly influential, and he helped introduce German idealist philosophy to English - speaking culture. He coined many familiar words and phrases, including the celebrated suspension of disbelief. He was a major influence, via Emerson, on American transcendentalism. Throughout his adult life, Coleridge suffered from crippling bouts of anxiety and depression; it has been speculated by some that he suffered from bipolar disorder, a condition as yet unidentified during his lifetime. Coleridge suffered from poor health that may have stemmed from a bout of rheumatic fever and other childhood illnesses. He was treated for these concerns with laudanum, which fostered a lifelong opium addiction. This momentous meeting between two young poets one of the most productive of literary partnerships. Wordsworth moved to Alfoxden in were visited there by the celebrated political orator John The wall also a very capable poet and by August the stream of suspicions visited to Alfoxden house had attracted the attention of government spy. A year later Wordsworth completed Tintern Abbey and paid a return visit to John the wall .During e review of the literature it was found that in *Lyrical ballads*, Coleridge recalled later, there was a division of labor this task was to attend to subject in part at least super natural and Wordsworth focus on human affection and the poetry of the everyday . and the Wordsworth and Coleridge set off to Germany that month for a winter in Goslar and Göttingen . There Wordsworth experience that coldest winter the century He was thrown back wonderful Lyrics including the Luey poems.

### 2.3 History of publication

In the English Literature history the date of the publication of the Lyrical Ballad is the best known data. The lyrical Ballad was published at Bristol by Joseph Cottle in a common statement. They were later sold to the firm that belong to John and Arthur Arch of London and republished there. Thus while during the bibliographical study of Wordsworth's writing it is found that there were actually two issued of first edition. In 1798 the Lyrical Ballad was first published, but the exact date as mentioned by Thomas Hutchinson in his type - facsimile declare that it is on or near 1st September. On 18th July 1798 when Dorothy and William Wordsworth were living at Shire Hampton on the outskirts of Bristol, Dorothy wrote to unknown correspondent Williams poem are in press They will out in six weeks late in August without waiting for the poems to appear, William left Bristol for Germany. While on journey it was information by Dorothy that poems are printed but not published William Wordsworth wrote to Cottle to sale the copyright to. Jenson of St. Paul Church - Yard London. The first edition of Lyrical Ballads was published anonymously in 1798. it contained four poems by Coleridge, including the remainder of the poems written by Wordsworth. Under his own name, in 1800. This second edition included the now-famous preface as well as another volume of poems. Wordsworth published a third edition in 1800 with an enlarged preface and final edition in 1805. In the Advertisement to the Collection were intended as deliberated on this idea in the preface to the 1800 and 1802 editions which outline his main ideas of a new theory of poetry. Rejecting the classical notion that poetry should be about elevated subjects and should be composed in a formal style. Wordsworth Somerset the next month, July 1797 to enjoy the company of Coleridge They Instead championed more democratic themes \_\_the lives of ordinary men and women, farmers, paupers, and the rural poor. In the "preface" Wordsworth also emphasizes his commitment to writing in the ordinary language of people, not a highly crafted poetical one. True to traditional ballad from, the poems depict realistic characters in realistic situations, and so contain a strong narrative element. Wordsworth and Coleridge were also interested in presenting the psychology of the various characters in the lyrical Ballads. The poems, in building sympathy for the disenfranchised characters they

describe, also implicitly criticize England's poor laws, which made it necessary for people to lose all material possessions before they could receive any kind of financial assistance from the community, Wordsworth also discussed the role of poetry itself, which he viewed as an aid in keeping the individual "sensitive "in spite of the effects of growing alienation in the new industrial age .The poet ,as Wordsworth points out, is not a distant observer is the result of "the spontaneous overflow of powerful feelings," recollected in tranquility ,not the sum total of rhetorical art. Wordsworth in his advertisement of Lyrical Ballad has mentioned that "It is the honorable characteristic of poetry that its material are to be found in every subject which can interest the human mind .The evidence of this fact is to be sought ,not in the writing of critics ,but in those of poets themselves ." He further explained the fact that : The majority of the following poems are to be considered as experiments .They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure .readers accustomed to the gaudiness and inane phraseology of many modern writers , if they persist in reading this book to its conclusion , will perhaps frequently have to struggle with feelings of strangeness and awkwardness :they will look round for poetry ,and will be induced to inquire by what species of courtesy these attempts can be permitted to assume that title. It is desirable that such reader , for their own sakes , should not suffer the solitary word poetry , a word of very disputed meaning , to stand in the way of their gratification ;but that , while they are perusing this book , they should ask themselves if it contains a natural delineation of human passions, human characters , and human incidents ;and if the answer be favorable to the authors wishes, that they should consent to be pleased in spite of that most dreadful enemy to our pleasures , our own pre-established codes of decision .

## Poems in the 1800 edition

### Volume I

- Expostulation and Reply↓
- The Tables Turned; an Evening Scene, on the Same Subject↑
- Old Man Travelling; Animal Tranquillity and Decay, a Sketch↓
- The Complaint of a forsaken Indian Woman↑
- The Last of the Flock↓
- Lines left upon a Seat in a Yew-tree which stands near the Lake of Esthwaite↓
- The Foster-Mother's Tale↑ ↓
- Goody Blake and Harry Gill↓
- The Thorn↓
- We are Seven↑
- Anecdote for Fathers↓
- Lines written at a small distance from my House and sent me by my little Boy to the Person to whom they are addressed↓
- The Female Vagrant↓
- The Dungeon↑ ↓
- Simon Lee, the old Huntsman↓
- Lines written in early Spring↓
- The Nightingale, written in April, 1798↑ ↓.
- Lines written when sailing in a Boat at Evening↓
- written near Richmond, upon the Thames↓
- The Idiot Boy↓
- Love↑
- The Mad Mother↓
- The Rime of the Ancyent Marinere↑ ↓

- Lines written above Tintern Abbey↑↓

↑ indicates the poem is by Coleridge

↓ indicates the poem was in the 1798 edition.

## Volume II

- Hart-leap Well
- There was a Boy, &c
- The Brothers, a Pastoral Poem
- Ellen Irwin, or the Braes of Kirtle
- Strange fits of passion have I known, &c.
- Song
- She Dwelt among the Untrodden Ways
- A slumber did my spirit seal, &c
- The Waterfall and the Eglantine
- The Oak and the Broom, a Pastoral
- Lucy Gray
- The Idle Shepherd-Boys or Dungeon-Gill Force, a Pastoral
- 'Tis said that some have died for love, &c.
- Poor Susan
- Inscription for the Spot where the Hermitage stood on St. Herbert's Island, Derwent-Water
- Inscription for the House (an Out-house) on the Island at Grasmere
- To a Sexton
- Andrew Jones
- The two Thieves, or the last stage of Avarice
- A whirl-blast from behind the Hill, &c.
- Song for the wandering Jew
- Ruth

- Lines written with a Slate-Pencil upon a Stone, &c.
- Lines written on a Tablet in a School
- The two April Mornings
- The Fountain, a conversation
- Nutting
- Three years she grew in sun and shower, &c.
- The Pet-Lamb, a Pastoral
- Written in Germany on one of the coldest days of the century
- The Childless Father
- The Old Cumberland Beggar, a Description
- Rural Architecture
- A Poet's Epitaph
- A Character
- A Fragment
- Poems on the Naming of Places

## **A Brief Guide to Romanticism**

### **2.4 What is Romanticism?**

Romanticism, a philosophical, literary, artistic and cultural era, which began in the mid/late-1700s as a reaction against the prevailing Enlightenment ideals of the day (Romantics favored more natural, emotional and personal artistic themes), also influenced poetry. Inevitably, the characterization of a broad range of contemporaneous poets and poetry under the single unifying name can be viewed more as an exercise in historical compartmentalization than an attempt to capture the essence of the actual 'movement.'

"In spite of difference of soil and climate, of language and manners, of laws and customs, in spite of things silently gone out of mind and things violently destroyed, the Poet binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth, and over all time. The objects of the Poet's thoughts are everywhere; though the eyes and senses of man are, it is true, his favorite guides, yet he will follow where so ever he can find an atmosphere of sensation in which to move his wings. Poetry is the first and last of all knowledge--it is as immortal as the heart of man".

--William Wordsworth, "Preface to Lyrical Ballads

Romanticism was arguably the largest artistic movement of the late 1700s. Its influence was felt across continents and through every artistic discipline into the mid-nineteenth century, and many of its values and beliefs can still be seen in contemporary poetry.

It is difficult to pinpoint the exact start of the Romantic movement, as its beginnings can be traced to many events of the time: a surge of interest in folklore in the mid- to late-eighteenth century with the work of the brothers Grimm, reactions against neoclassicism and the Augustan poets in England, and political events and uprisings that fostered nationalistic pride .

Romantic poets cultivated individualism, reverence for the natural world, idealism, physical and emotional passion, and an interest in the mystic and supernatural. Romantics set themselves in opposition to the order and rationality of classical and neoclassical artistic precepts to embrace freedom and revolution in their art and politics.

**2.5 Definition of Romanticism:** The term Romantic as a designation for a school of literature opposed to the Classic was first used by the German critic Karl Wilhelm Friedrich von Schlegel (1772-1829) at the beginning of the 19th century. From Germany, this meaning was carried to England and France. As the word defines according the Oxford dictionary romanticism is a literary and artistic movement which began in the late 18th century and emphasized creative inspiration and individual feeling. In this era of Romanticism artistic, literary and intellectual intervention played the vital role in transforming the individual feelings and was strengthened by revolting against the industrial revolution and scientific rationalization of nature. The most strongly used media was in the form of visual arts, music and literature. German romantic poets included Fredrich Schiller and Johann Wolfgang von Goethe, and British poets such as William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, George Gordon Lord Byron, and John Keats propelled the English Romantic movement. Victor Hugo was a noted French Romantic poet as well, and romanticism crossed the Atlantic through the work of American poets like Walt Whitman and Edgar Allan Poe. The Romantic era produced many of the stereotypes of poets and poetry that exist to this day Romanticism in British literature developed in a different form slightly later, mostly associated with the poets William Wordsworth and Samuel Taylor Coleridge, whose co-authored book *Lyrical Ballads* (1798) sought to reject Augustan poetry in favour of more direct speech derived from folk traditions. Both poets were also involved in Utopian social thought in the wake of the French Revolution.

The poet and painter William Blake is the most extreme example of the Romantic sensibility in Britain, epitomized by his claim “I must create a system or be enslaved by another man's.” The painters Turner and John Constable are also generally associated with Romanticism. Lord Byron, Percy Bysshe Shelley, Mary Shelley and John Keats constitute another phase of Romanticism in Britain.

[http://en.wikipedia.org/wiki/Romantic\\_era](http://en.wikipedia.org/wiki/Romantic_era)

One of Romanticism's key ideas and most enduring legacies is the assertion of nationalism, which became a central theme of Romantic art and political philosophy. From the earliest parts of the movement, with their focus on development of national languages and folklore, and the importance of local customs and

traditions, to the movements which would redraw the map of Europe and lead to calls for self-determination of nationalities, nationalism was one of the key vehicles of Romanticism, its role, expression and meaning.

The general theme of Joseph Warton's poem the love of Nature is one which had been a commonplace for several centuries: the superiority of Nature to art. The Natural in contrast with the artificial meant that which is not man-made; and within man's life, it was supposed to consist in those expressions of human nature which are most spontaneous, unpremeditated, untouched by inflexion or design and free from the bondage of social convention. "Ce n'est pas raison, cried Montaigne, que l'art gagne le point d'honneur sur notre grande et puissante mere Nature. Nous avons tant recharge la beauté et richesse de ses ouvrages par nos inventions que nous l'avons tout à fait étouffée". While the 'natural' was, on the one hand, conceived as the wild and spontaneous and irregular, it also was conceived as the simple, the naïve, the unsophisticated. Consequently, the idea of preferring nature to custom and art usually carried with it the suggestion of a program of simplification, it implied primitivism. The 'natural' was a thing you reached by going back and by leaving out .

The idea of the sublime is a very important one in the Romantics. It has been described as "the strongest emotion which the mind is capable of feeling" the sublime is related to the concepts of vastness, infinity, astonishment, when for instance we are contemplating nature and its elements of natural and supernatural (enraged sea, immense mountains; when contemplating ruins of cathedrals, medieval architecture), maybe even evoking the battlements of a fortress .

Another characteristic of the Romantic is ethical dualism, a conviction that there are in a man's constitution two natures ceaselessly at war (the inwardness, of Christianity and its preoccupation with the heart as distinguished from the outward act, its tendency to introspection).

## Chapter Three

### Poem by Poem Analysis

#### 3.1 Background

Lyrical Ballads, is a joint venture between Wordsworth and Coleridge. The Lyrical Ballads was published in September 1798.

'Lyrical Ballads was not a single phenomenon but a sequence of four editions spread over seven years; its appearance in English literature was not a historical moment but a sequence of moments—1798, 1800, 1802, 1805.' Furthermore, instead of seeing Lyrical Ballads as generically or otherwise distinct from Wordsworth's major preoccupation of the same time—the invention of a new poetic language for 'the first & finest philosophical poem', *The Recluse or Views of Nature, Man, and Society*—it is viewed as with important respects part of one comprehensive project. In that way, it might be argued that Lyrical Ballads, 1798, was in effect the first distraction from/substitution for *The Recluse* project, and that the second edition moved in what was to become the defining direction of oeuvre for opus. Accordingly the critical prefaces, 1798-1802, treating issues that increasingly extend beyond the bounds of the successive volumes under the same title that were his only book publications over those years, even to the point of sometimes seeming misapplied to the volumes themselves, to address core problems in Wordsworth's continuous writing. The more significant dates for the full articulation of a new theory of poetic language. The 18th century, by which date Wordsworth had for certain become the main author and theorizer, and 1802, with the important evolutions of his thought in substantial additions.

In this study Wordsworth and Coleridge are considered as the pioneers in initiating the Romantic Movement. Wordsworth and Coleridge set out to overturn what they considered the priggish, learned and highly sculpted forms of 18th century English poetry and bring poetry within the reach of the average person by writing the verses using normal, everyday language. They place an emphasis on the vitality of the living voice that the poor use to express their reality. Using this language also helps assert the

universality of human emotions. Even the title of the collection recalls rustic forms of art - the word "lyrical" links the poems with the ancient rustic bards and lends an air of spontaneity, while "ballads" are an oral mode of storytelling used by the common people.

In the 'Advertisement' included in the 1798 edition, Wordsworth explained his poetical concept:

The majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purpose of poetic pleasure .

The poems of Wordsworth in this volume treat ordinary subjects with a new freshness that imparts certain radiance to them. On the other hand, Coleridge's main contribution, "The Rime of the Ancient Mariner," masterfully creates an illusion of reality in relating strange, exotic, or obviously unreal events. These two directions characterize most of the later works of the two poets.

For Wordsworth the great theme remained the world of simple, natural things, in the countryside or among people. He reproduced this world with so close and understanding an eye as to add a hitherto unperceived glory to it. His representation of human nature is similarly simple but revealing. It is at its best, as in "Tintern Abbey" or "Ode on Intimations of Immortality," when he speaks of the mystical kinship between quiet nature and the human soul and of the spiritual refreshment yielded by humanity's sympathetic contact with the rest of God's creation. Not only is the immediacy of experience in the poetry of Wordsworth opposed to neoclassical notions, but also his poetic style constitutes a rejection of the immediate poetic past. Wordsworth condemned the idea of a specifically poetic language, such as that of neoclassical poetry, and he strove instead for what he considered the more powerful effects of ordinary, everyday language. Coleridge's natural bent, on the other hand, was toward the strange, the exotic, and the mysterious. Unlike Wordsworth, he wrote few poems, and these during a very brief period. In such poems as "Kubla Khan" and "Christabel," the beauties and horrors of the far distant in time or place are evoked in a style that is neither neoclassical nor simple in Wordsworth's fashion, but that, instead, recalls the splendor and extravagance of the Elizabethans. At the same time Coleridge achieved an immediacy of

sensation that suggests the natural although hidden affinity between him and Wordsworth, and their common rejection of the 18th-century spirit in poetry.

Wordsworth and Coleridge set to overturn what they considered priggish learned and highly sculptured forms of eighteenth century English poems and bring poetry within the reach of the common man by writing the verses in normal everyday language. They emphasized on the vitality of the living voice which is used to express reality by the poor. This language also helps to understand the universality of human emotions.

If the experiment with vernacular language was not enough of a departure from the norm, the focus on simple, uneducated country people as the subject of poetry was a signal shift to modern literature. One of the main themes of "Lyrical Ballads" is the return to the original state of nature, in which people led a purer and more innocent existence. Wordsworth subscribed to Rousseau's belief that humanity was essentially good but was corrupted by the influence of society. This may be linked with the sentiments spreading through Europe just prior to the French Revolution.

The Importance of the study is to understand the contribution Wordsworth and Coleridge through the Lyrical Ballads. Which was first published in September 1798. Literary historians consider the Lyrical Ballads (1798) a seminal work in the ascent of Romanticism and a harbinger of trends in the English poetry that followed it. The poetic principles discussed by Wordsworth in the "Preface" to the 1800 edition of Lyrical Ballads constitute a key primary document of the Romantic era because they announce a revolution in critical notions about poetic language, poetic subject matter, and the role of the poet.

### **3.2 Analysis**

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### 3.3 Poems by Wordsworth

.1 Tintern Abbey- "Lines composed a few miles above Tintern Abbey on revisiting the banks of the Wye during a tour, 13 July 1798" is the entire name of the poem, often abbreviated to "Tintern Abbey", "Lines written a few miles above Tintern Abbey" or simply "Lines". Tintern Abbey is an abbey abandoned in 1536 and located in the southern Welsh county of Monmouthshire. The poem is of particular interest in that Wordsworth's descriptions of the Banks of Wye outline his general philosophies on nature.

It also has significance as the terminal poem of the 1798 edition of *Lyrical Ballads*, although it does not fit well into the titular category, being more protracted and elaborate than its predecessors.

"I cannot paint/ What then I was," Wordsworth writes, reflecting and almost puzzling over his "boyish days" when the natural world of Tintern Abbey was to him an unmixed "passion" and a "feeling" that had no need of "any interest/ Unborrowed from the eye." Yet the poet insists that age compensates for this loss of thoughtless passion by giving him instead a sense of the sublimity of nature, of "something far more deeply interfused," and here the poem seems in a sense to grope for God, invoking a "spirit" that "rolls through all things".

The poem has its roots in history. Accompanied by his sister Dorothy (whom he addresses warmly in the final paragraph as "thou my dearest Friend, / My dear, dear Friend"), Wordsworth did indeed revisit the abbey on the date stipulated after half a decade's absence. His previous visit had been on a solitary walking tour as a twenty-three-year-old in August 1793. His life had since taken a considerable turn: he had split with his French lover and their illegitimate daughter, while on a broader note Anglo-French tensions had escalated to such an extent that Britain would declare war later that year. The Wye, on the other hand, had remained much the same, affording the poet opportunity for contrast. A large portion of the poem explores the impact of preterition, contrasting the obviousness of it in the visitor with its seamlessness in the visited. This theme is emphasized from the start in the line "Five years have passed "... Although written in 1798, the poem is in large part a recollection of Wordsworth's visit of 1793. It also harks back in the imagination to a time when the abbey was not in ruins, and dwells occasionally on the present and the future as well. The speaker admits to having reminisced about the place many times in the past five years. Notably, the abbey itself is nowhere described.

Wordsworth claimed to have composed the poem entirely in his head, beginning it upon leaving Tintern and crossing the Wye, and not jotting so much as a line until he reached Bristol, by which time it had just reached mental completion. In all, it took him four to five days' rambling about with his sister. Although *Lyrical Ballads* was by then already in publication, he was so pleased with this offering that he had it inserted at the eleventh hour, as the concluding poem. It is unknown whether this placement was intentional, but scholars generally agree that it is apt, for the poem represents the climax of Wordsworth's first great period of creative output and prefigures much of the distinctively Wordsworthian verse that followed.

Although never overt, the poem is riddled with religion, most of it pantheistic. Wordsworth styles himself as a "worshipper of Nature" with a "far deeper zeal / Of holier love", seeming to hold that mental images of nature can engender a mystical intuition of the divine.

The poem is written in tightly-structured blank verse and comprises verse-paragraphs rather than stanzas. It is unrhymed and mostly in iambic pentameter. Categorising the poem is difficult, as it contains

elements of all of the ode, the dramatic monologue and the conversation poem. In the second edition of *Lyrical Ballads*, Wordsworth noted:

I have not ventured to call this Poem an Ode but it was written with a hope that in the transitions, and the impassioned music of the versification would be found the principle requisites of that species of composition.

At its beginning, it may well be dubbed an Eighteenth-Century "landscape-poem", but it is commonly agreed that the best designation would be the conversation poem .

By the "sublime", Wordsworth means a type of divine creativity or inspiration.

Wordsworth says that the gifts given him by the abbey (such as "tranquil restoration") have in so doing accorded him yet another, still more sublime: it has relieved him of a giant burden – his doubts about God, religion and the meaning of life.

After contemplating the few changes in scenery since last he visited, Wordsworth is overcome with "a sense sublime of something far more deeply interfused, whose dwelling is the light of setting suns". He is met with the divine as "a motion and a spirit, that impels all thinking things, all objects of thought, and rolls through all things". These are perhaps the most telling lines in Wordsworth's connection of the "sublime" with "divine creativity", the result of allowing nature to become "the anchor of my purest thoughts, the nurse, the guide, the guardian of my heart, and soul of all my moral being."

In the final stanza, Wordsworth addresses his sister Dorothy, who did not accompany him on his original visit to the abbey, and perceives in the delight she shows at the resplendence and

.2Lucy Gray is a poem written by William Wordsworth in 1798 and published in his *Lyrical Ballads*. It describes the death of a young girl named Lucy Gray, who went out one evening into a storm and was never found again .

Bennett Weaver points out that "The dominant theme of the poems of 1799 is death: death for the children of the village school, for Matthew's daughter, and for Lucy Gray", and Mary Moorman believes that Lucy Gray is the "most haunting of all his ballads of childhood". Lucy Gray, like the Lucy of the

Lucy poems and Ruth of Wordsworth's "Ruth" are, according to H. W. Garrod, part of "an order of beings who have lapsed out of nature - the nature of woods and hills - into human connections hardly strong enough to hold them. Perpetually they threaten to fall back into a kind of things or a kind of spirits ".

Wordsworth is trying to describe how Lucy, a girl connected to nature, dies. She is part of nature, according to Robert Langbaum, because Wordsworth "makes the human figure seem to evolve out of and pass back into the landscape". Henry Crabb Robinson explains that Wordsworth's point "was to exhibit poetically entire solitude, and he represents the child as observing the day-moon, which no town or village girl would ever notice". However, her connection with nature makes it is possible that Lucy's spirit is able to survive. The feeling in Lucy Gray, as John Beer writes, is counter to the feeling in "She dwelt among the untrodden ways" that "No amount of dwelling on her significance as an embodiment of life-forces can reduce by one iota the dull fact of her death and the necessary loss to all who love her".

Wordsworth wrote, in reference to Lucy Gray, "the way in which the incident was treated and the spiritualizing of the character might furnish hints for contrasting the imaginative influences which I have endeavoured to throw over common life with Crabbe's matter of fact style of treating subjects of the same kind". By this, Raymond Havens points out, Wordsworth is trying to pull away from realism into a state dominated by the imagination. To Wordsworth, the imagination was connected to both ethics and aesthetics, and he sought to exalt the imagination in Lucy Gray. Paul De Man believes that there is a "loss of name in the Lucy Gray poems where death makes her into an anonymous entity". However, some critics, like Mark Jones, believe that, in arguing for "a more general symbolic or literary value for Lucy Gray" or deemphasizing Lucy Gray's identity as an individual, a critic "obliterates her status as human pure and simple, or, what is the same, underrates the importance of this status ".

" .3She dwelt among the untrodden ways" is a three-stanza poem written by William Wordsworth was 28 years old. The poem is the best known of Wordsworth's series of five works which comprise his "Lucy" series, and was a favorite amongst early readers. It was composed both as a meditation on his own feelings of loneliness and loss, and as an ode to the beauty and dignity of an idealized woman who lived

unnoticed by all others except by the poet himself. The title line implies Lucy lived unknown and remote, both physically and intellectually. The poet's subject's isolated sensitivity expresses a characteristic aspect of Romantic expectations of the human, and especially of the poet's, condition.

According to the literary critic Kenneth Ober, the poem describes the "growth, perfection, and death" of Lucy. Whether Wordsworth has declared his love for her is left ambivalent, and even whether she had been aware of the poet's affection is unsaid. However the poet's feelings remain unrequited and his final verse reveals that the subject of his affections has died alone. Lucy's "untrodden ways" are symbolic to the poet of both her physical isolation and the unknown details of her mind and life. In the poem, Wordsworth is concerned not so much with his observation of Lucy, but with his experience when reflecting on her death.

.4We are Seven by Wordsworth, in his Preface to the 1802 Lyrical Ballads, wrote that the poems exhibits a "power of real and substantial action and suffering" and, in particular to We are Seven, to express "the perplexity and obscurity which in childhood attend our notion of death, or rather our utter inability to admit that notion". Geoffrey Hartman points out that there is a subconscious cleaving to an idea in order to escape from a feeling of separation. The little girl in the poem is unable to realize that she is separated from her dead siblings. She is unable to understand death, and she is forever in an imaginative state of being, and nature is interfering to keep the girl from understanding her separation from her siblings. Susan J. Wolfson emphasized the reducing tone of the questioner, which allows the girl to articulate a more Romantic view of presence .

More recent scholarship, however, focuses on the sociological context for the poem, written the same year that Thomas Malthus's *An Essay on the Principle of Population* was published. Frances Ferguson argues that the poem stages a debate about personification in language. Hollis Robbins argues that the questions asked of the little girl follow the census polling forms proposed by John Rickman in his 1796 census proposal to Parliament. Like Oliver Goldsmith's "The Deserted Village," Robbins argues, Wordsworth's "We Are Seven" "promotes a traditional link between individuals and the place they were

born." Peter DeBolla argues that the poem is irresolvable partly because of the math in the poem—the evenhanded tension between even and odd. Maureen McLane reads the poem in the context of moral philosophy and argues that while the girl and the questioner speak the same language, they have wholly different views time, death, and counting of John Mahoney argues, "The seemingly silly squabble between adult and child is already a revelation of the early and continuing tension in the poet between the hope for a perpetual bliss and the incursion of a harsh reality".

.5In Matthew poems Loss is an important theme in the "Matthew" poems; To Geoffrey Hartman, "radical loss" haunts both the "Lucy" poems and the "Matthew" poems. The "Lucy" poems, written at the same time as "Two April Mornings", share their discussion on separation, but the "Matthew" poems make it clear that a loss cannot truly be replaced. The "Matthew" and "Lucy" poems, which express doubt about the ability of nature to comfort individuals experiencing loss, are thematically unique in Wordsworth's earlier poetry, according to Grob: the great lyrics written at Goslar, the 'Matthew' poems and the 'Lucy' poems, strongly indicate that even in the earliest phase, those years when Wordsworth spoke most confidently of the Utopian possibilities held out to man by nature, his optimism was tempered by at least momentary misgivings, recognition that there are areas of human experience, vital to our individual happiness, in which man is invariably beset by difficulties and sorrows for which nature could furnish no comforts and surely no solution .

Although there can never be another individual such as Matthew or his daughter, his daughter is able to return to Matthew in his memory, and Matthew is able to return in the memory of the poet. Matthew is able to overcome his feelings of loss through nature, and, to E. D. Hirsch, there is spirit of affirmation in the poems. Matthew serves as a teacher about life and is viewed by the narrator as a source of wisdom. He is capable of rejoicing in nature, but he is also certain of the realities of nature, including death. He is able to mourn without despairing. Anne Kostelanetz believes that the poems inhibit a "structural irony... which works against the authority of Matthew's statements", and she believes that Matthew "has rejected the very essence of nature—the eternal cycle of joy and vitality, the constant possibility of spontaneous delight in the beauty of being". Similarly, David Ferry views "The Two April Mornings" as Matthew

"offered a choice between the living and the dead, and he chooses the dead". However, John Danby disagrees, and believes that Matthew merely does "not wish her mine, to undergo all the risk of loss again". Also, Grob believes that, in "The Two April Mornings", "The most likely explanation... one that receives support from the similar choice made by Matthew in The Fountain" is that "His rejection of the living child is less a free and reasoned judgment than an emotionally compelled and necessary acquiescence in the unalterable laws of human nature".

Grob believes that the "Matthew" poems are important because they, with the "Lucy" poems, are different than the other poems that Wordsworth wrote between 1797 and 1800 in their treatment of nature and personal loss. In their difference, they suggest "the presence of seeds of discontent even in a period of seemingly assured faith that makes the sequence of developments in the history of Wordsworth's thought a more orderly, evolving pattern than the chronological leaps between stages would seem to imply"

.6Anecdote for Fathers is a poem by William Wordsworth. It was published in 1798 in Lyrical Ballads, which is a collection of poems by William Wordsworth and Samuel Taylor Coleridge. This poem is basically a conversation between a father and his son. In this poem Wordsworth portrayed the innocence, simplicity and purity of children, which is similar to his poem "We are Seven". The poem begins with an introduction given by the narrator (Father). One morning a father goes for a walk with his son. During his walk he remembers his old home Kilve. He starts comparing his new home Liswyn farm with Kilve. He finally concludes that both places are equally good. He questions his son about his preference for both places.

His son answers that he would prefer Kilve over their new home which is Liswyn farm. This answer surprises his father. He asks him the reason for his preference. His little son, whose name is Edward replies that he does not know reason for the preference for Kilve. He asks him why prefers Kilve over the warm and pleasant Liswyn farm which is surrounded by the woods and hills.

The little boy answers his father in simple words that he prefers Kilve because there was no weather-cock. He gives this reason to make his father happy with answer. This makes his father realize that what

as an adult he could learn from his child that sometimes one need to accept the things without any reasoning

The poem displays the celebration for childhood in the Romantic Movement. They revolted against the rational, logical thinking (seen in the fathers need for an answer from the child) and looking toward emotion and the imagination .

In the first stanza we learn about the child. We learn straight away that the child is the narrator's son, and that he is 'five years old'. The description of the child in this stanza tells us that his limbs are cast from 'beauty's mould'. This is similar to the description of the 'City' in 'Composed Upon Westminster Bridge', where the 'City' wears 'beauty' as a 'garment'. It is similar, as 'beauty' is not meant in the usual sense of something having beauty or being pretty. But it is changed to mean something else. In 'Composed Upon Westminster Bridge', 'beauty' is a garment', and in 'Anecdote for Fathers', it is a 'mould'. 'Beauty's mould' is also important in reference to childhood. Young children are often described as being beautiful; this could be the case here in 'Anecdote for Fathers .'

The last line of the first stanza says that the boy loves his father 'dearly'. This is a particularly typical trait of children. Children often tell their parents that they love them. Love is often described in a completely different way, and people say that you can only experience it when you understand what it is. However, when looked up in a dictionary, love is described as a feeling of intense emotion. Therefore meaning that anyone can feel it at any time. This love for family can be relate to another of Wordsworth's poems, 'We Are Seven'. In this poem the 'little Maid', loves her brother 'John' and sister 'Jane' so much so, that, even when they have died, she believes that they live on and can feel her love for them. She loves them so much and shows her feelings by sitting with them by their graves, knitting stockings and singing them songs. Although she does not mention that she loves them, it is one possible that that is one of the underlying reasons why she does these things near them, and will not say that she has two less siblings. In the second stanza, the first line tells us that the father and son are on a walk, on a dry day. This is akin to 'Nutting', where the child goes out into the woods on a walk. However, it is different in that the child has company in 'Anecdote for Fathers', where in 'Nutting', he goes alone. Where in 'Nutting', the child

can destroy the surrounding nature, and there is no mention of a Father. On the other hand, in 'Anecdote for Fathers', the child is kept in line by the father. The father figure keeps him on the path, and could be a metaphor for God, keeping the boy on the correct path. In addition to this supposed metaphor, because it is set in the 'morn' so it would be light. The light could, therefore, represent the light of God.

The third and fourth stanzas are about the father reminiscing about the past when he was in 'Kilve' the 'year before'. The father misses the 'shore' at 'Kilve', but will not let the regrets of leaving there spoil the walk he is having with his son. He lets the memories flood through his head, allowing them to 'entertain' him on his walk. This can be seen from the perspective of a child. Children use their imaginations much more than adults, and will often play games which are mostly based in their heads. The father's use of his imagination here is entertaining him, and could therefore be seen as how a child would entertain itself as it wandered along in the country. This is familiar to us from 'Nutting', in the line, 'Among the flowers, and with the flowers; I played.'

Following on from these stanzas of reminiscence, the next two talk about the nature surrounding. The theme of nature runs through the vast majority of Wordsworth's poems. However, the first line of the sixth stanza, 'Birds warbled', relates to the Wordsworth poem, 'There was a Boy', the line it relates to is when the owls would 'shout' at the boy. However, the line from 'Anecdote for Fathers' is much softer than that of 'There was a Boy'. 'Shout' is a much harder word than 'warbled'. This relates to the child through an analysis I have made on the poem 'There was a Boy'. I suggested that the owls could represent the child's parents, and that they were the ones shouting at him, rather than nature, and that could be why he goes out alone, to get away from them. The owls may represent the past and the future, past telling off he has received and the telling off that is to come because of him being out in the night on his own. The 'mimic hootings' that the boy calls back to the owls could be him showing that that is how he thinks he should behave. So, the same could be said about the warbling birds in 'Anecdote for Fathers'. The conversation between the father and son is light and friendly. This conversation could be represented by the warbling of the birds.

The father narrates that Kilve 'was' a favoured place and that so 'is' Liswyn farm. This shows the father's readiness to forget the past and move onto the new. He does not want to be living in the memories of Kilve. The father then asks the child whether he would live 'here' at Liswyn farm or in Kilve where they used to live. This shows the adults need for logical evidence. The child answers that he would rather live at Kilve's shore. This is a natural reaction for a child and for adults alike, I am sure. Nobody wants to leave where they are settled. When a child is told that it is moving to a new house and so a new school, their immediate reaction is to say that they don't want to do that, and that they would rather stay where they are. No one really likes change that is going to take them out of their comfort zone. A child's comfort zone is sure to be smaller than that of an adult's, an adult can put up with more than a child, and so it is more of a childish reaction. The father then tries to establish why he, the child, would rather live at Kilve. The child tells that he does not know why. This is akin to when the child in 'Nutting' begins to destroy the area of the woods that he is in. There is no reason for it, it just happens, he just feels like it at the time. This could be the same in 'Anecdote for Fathers', the child does not know really why he feels this way, he just does.

When the father is persistent about why the boy, Edward, as he is named in the tenth stanza, dislikes Liswyn Farm, he comes up with the first suggestion that comes into his head. This is the weather-cock on the top of the house at Liswyn Farm. The weather-cock may represent that 'here' at Liswyn Farm things are more controlled. This would be because the father is trying to control what the boy prefers by offering him what is at Liswyn Farm and suggesting that it might be better than at Kilve.

### 3.4 Poems by Coleridge

1. Christabel is a lengthy poem by Samuel Taylor Coleridge, in two parts. The first part was written in 1797, and the second in 1800. Coleridge planned three additional parts, but these were never completed. Coleridge prepared for the incomplete poem to be published in 1800 edition of Lyrical Ballads, but on the advice of William Wordsworth it was left out; the exclusion of the poem, coupled with his inability to finish it, left Coleridge in doubt about his poetical power. It was published separately in 1816.

The verse of Christabel features a novel metrical system, based on the count of only accents: even though the number of syllables in each verse can vary from four to twelve, the number of accents per line never deviates from four.

Thematically the poem is one of Coleridge's most cohesive constructs, with the narrative plot more explicit than previous works such as the fragmented Kubla Khan which tend to transcend traditional composure. Indeed in many respects the consistency of the poem -- most apparent from the structural formality and rhymic rigidity (four beats to every line), when regarded alongside the unyielding mysticism of the account -- creates the greatest juxtaposition in the poem. Parenthetically, Coleridge described such mysticism and vagueness in his notes to The Rime of The Ancient Mariner as "mesmeric" in an attempt to justify his unconventional ideas as being profound in their stark originality.

While some modern critics focus upon lesbian and feminist readings of the poem, another interesting interpretation is the one that explores the demonic presence that underscores much of the action. Geraldine, who initially appears to be an almost mirror image of Christabel, is later revealed as being far more complex, both sexually and morally.

2. France an Ode was written by Samuel Coleridge in April 1798. The poem describes his development from supporting the French Revolution to his feelings of betrayal when they invaded Switzerland. Like other poems by Coleridge, it connects his political views with his religious thoughts. The Gothic elements of the poem connect the poem's style to many of his early poetic works.

A main focus of France: An Ode is Coleridge's feelings over France's invasion of Switzerland. The invasion marked when France became a threat to other nations. When positioned between Fears in

Solitude and Frost at Midnight, shows the development of Coleridge's feelings from youth. It describes how he viewed each stage of the revolution, from hope to horror, and how it caused him to turn from his contemporary politics while still defending liberty .

The poem, like other poems by Coleridge, connects his political views with his religious ideas. Many of the images that he uses to describe the French Revolution are connected to the Book of Revelations. Religious Musings shows an early version of the idea that was later developed in France: An Ode. Coleridge's interpretation involves a Golden Age that is in a distant future, and that he can only spend his time thinking about what the future would hold. The Gothic elements of the poem connect it to many of his other works, including Ancient Mariner, "Ballad of the Dark Ladie", Fears in Solitude, Frost at Midnight, The Nightingale, "Three Graves", and "Wanderings of Cain."

.3The Rime of the Ancient Mariner (originally The Rime of the Ancyent Marinere) is the longest major poem by the English poet Samuel Taylor Coleridge, written in 1797–98 and published in 1798 in the first edition of Lyrical Ballads. Modern editions use a later revised version printed in 1817 that featured a gloss. Along with other poems in Lyrical Ballads, it was a signal shift to modern poetry and the beginning of British Romantic literature.

The poem on the surface explores violation of nature and its resulting psychological effects on the Mariner, who interprets the fates of his crew to be a direct result of his having shot down an albatross. Although the poem is often read as a Christian allegory, Jerome McGann argues that it is really a story of our salvation of Christ, rather than the other way round. The structure of the poem, according to McGann, is influenced by Coleridge's interest in higher criticism, and its function "was to illustrate a significant continuity of meaning between cultural phenomena that seemed as diverse as pagan superstitions, Catholic theology, Aristotelian science, and contemporary philological theory, to name only a few of the work's ostentatiously present materials " .

In his 1946-47 essays "The Mariner and the Albatross", George Whalley suggests that the Ancient Mariner is an autobiographical portrait of Coleridge himself, comparing the Mariner's loneliness with Coleridge's own feelings of loneliness expressed in his letters and journals.

The Rime of the Ancient Mariner relates the experiences of a sailor who has returned from a long sea voyage. The Mariner stops a man who is on the way to a wedding ceremony and begins to narrate a story. The Wedding-Guest's reaction turns from bemusement to impatience and fear to fascination as the Mariner's story progresses, as can be seen in the language style: for example, Coleridge uses narrative techniques such as personification and repetition to create either a sense of danger, of the supernatural or of serenity, depending on the mood of each of the different parts of the poem.

The Mariner's tale begins with his ship departing on its journey. Despite initial good fortune, the ship is driven south off course by a storm and eventually reaches Antarctica. An albatross appears and leads them out of the Antarctic but, even as the albatross is praised by the ship's crew, the Mariner shoots the bird ("with my cross-bow / I shot the albatross"). The crew is angry with the Mariner, believing the albatross brought the south wind that led them out of the Antarctic. However, the sailors change their minds when the weather becomes warmer and the mist disappears ("Twas right, said they, such birds to slay / that bring the fog and mist"). However, they made a grave mistake in supporting this crime as it arouses the wrath of spirits who then pursue the ship "from the land of mist and snow"; the south wind that had initially led them from the land of ice now sends the ship into uncharted waters, where it is becalmed.

Day after day, day after day

We stuck, nor breath nor motion

As idle as a painted ship

Upon a painted ocean.

Water, water, everywhere

And all the boards did shrink

Water, water, everywhere

Nor any drop to drink.

Here, however, the sailors change their minds again and blame the Mariner for the torment of their thirst.

In anger, the crew forces the Mariner to wear the dead albatross about his neck, perhaps to illustrate the

burden he must suffer from killing it, or perhaps as a sign of regret ("Ah! Well a-day! What evil looks / Had I from old and young! / Instead of the cross, the albatross / About my neck was hung"). Eventually, in an eerie passage, the ship encounters a ghostly vessel. On board are Death (a skeleton) and the "Nightmare Life-in-Death" (a deathly-pale woman), who are playing dice for the souls of the crew. With a roll of the dice, Death wins the lives of the crew members and Life-in-Death the life of the Mariner, a prize she considers more valuable. Her name is a clue as to the Mariner's fate; he will endure a fate worse than death as punishment for his killing of the albatross.

One by one, all of the crew members die, but the Mariner lives on, seeing for seven days and nights the curse in the eyes of the crew's corpses, whose last expressions remain upon their faces. Eventually, the Mariner's curse is temporarily lifted when he sees sea creatures swimming in the water. Despite his cursing them as "slimy things" earlier in the poem ("Yea, slimy things did crawl with legs / upon the slimy sea"), he suddenly sees their true beauty and blesses them ("a spring of love gush'd from my heart and I bless'd them unaware"); suddenly, as he manages to pray, the albatross falls from his neck and his guilt is partially expiated. The bodies of the crew, possessed by good spirits, rise again and steer the ship back home, where it sinks in a whirlpool, leaving only the Mariner behind. A hermit on the mainland had seen the approaching ship and had come to meet it with a pilot and the pilot's boy in a boat. When they pull him from the water, they think he is dead, but when he opens his mouth, the pilot has a fit. The hermit prays, and the Mariner picks up the oars to row. The pilot's boy goes crazy and laughs, thinking the Mariner is the devil, and says, "The Devil knows how to row." As penance for shooting the albatross, the Mariner, driven by guilt, is forced to wander the earth, tell his story, and teach a lesson to those he meets:

He prayeth best, who loveth best

All things both great and small;

For the dear God who loveth us,

He made and loveth all.

After relating the story, the Mariner leaves, and the Wedding Guest returns home, and wakes the next morning "a sadder and a wiser man."

### **3.5 Contents of the poems in general**

Many of Wordsworth's poems contain the simple goodness for which he has been praised and criticized in equal measure. Amusingly in his poem, "Expostulation and Reply," he has a dispute intellectually with Matthew, an older, teacher figure, and who urges him to read and study deeply. Yet to whom he defends his apparent, wasteful, idleness. He says:

"The eye, it cannot choose but see"

We cannot bid the ear be still.

Our bodies feel where err they be

Against or with our will.

Now less I deem

That there are powers.

Which of themselves or minds impress

That we can feed this mind of ours

in a wise passiveness".

Take for example, two more of his works "The Two April Mornings," and "The Fountain." In both, the Wordsworth figure goes up against Matthew, the old village schoolmaster, in philosophical argument that is both simple and deep.

In the first poem, we have a complicated time scheme, in which the village schoolmaster expresses surprise that this April day is exactly like a previous one 30 years before, when he came to the grave of his daughter Emma who had been dead for 9 years. Turning from the grave, he sees another blooming girl, who is herself another mirror image, like the day, the cloud and the season. This time, she's an image of the dead daughter. In the last but one stanza, Matthew acknowledges:

"There came from me a sigh of pain

Which I could ill confine"

I looked at her, and looked again:

And did not wish her mine”!

In other words, a loss cannot be compensated for, even or especially by that which most resembles it.

Wordsworth is working with two related themes, the first concerning human consciousness and psychology, and how we deal with grief. The second is the idea of poetic figuration. In “The Fountain,”

Matthew laments the fact that he is old and bereft. He says:

“And yet the wiser mind

Mourns less for what age takes away

Than what it leaves behind”.

Our memory of past joy is both a blessing and a curse, because we’re constantly aware of what has been taken. In a statement at once transparent and very deep, Matthew acknowledges that:

“My life has been approved,

And many love me;

but by none of me

am I enough beloved”

I wonder how much love is enough? How much love does a human being need in order to survive? The

Wordsworth figure volunteers to become a surrogate child, saying:

“And, Matthew, for thy children dead I’ll be a son to thee”!

At this he grasped my hand, and said,

“Alas! that cannot be”.

A loss, in other words, once endured, can never be undone, however much we try to fill a void. So

Wordsworth’s twin interests, human psychology and the association of ideas on the one hand, and poetic diction or linguistic association on the other hand, work together.

Another connection between nature and danger, or even between life and death, can be seen as the base idea in a sonnet written in 1802, by Wordsworth. The sonnet is as follows:

“Earth has not anything to show more fair:

Dull would he be of soul who could pass by

A sight so touching in its majesty:

This City now doth, like a garment, wear

The beauty of the morning; silent, bare

Ships, towers, domes, theatres, and temples lie

Open unto the fields, and to the sky;

All bright and glittering in the smokeless air.

Never did sun more beautifully steep

In his first splendour, valley, rock, or hill;

Ne'er saw I, never felt, a calm so deep!

The river glideth at his own sweet will:

Dear God! the very houses seem asleep;

And all that mighty heart is lying still!"

Things begin to look like their opposites; the city is paradoxically clothed, wearing the beauty of the morning like a garment. Yet it is also, of course, naked. All of the artifice and architecture of the city, human constructions like ships, towers, domes, theaters, and temples, lie open and suggest vulnerability as they merge with or into the fields and the sky. In other words, nature and culture, or nature and the city, blur into one another. The deep calm that communicates itself to the speaker, suggests other kinds of depths. The city is most beautiful when it is clothed and naked. It is most beautiful when it is most like a corpse. Death seems to linger not far beneath the surface, even in a poem celebrating the dawning of a new day. Wordsworth was well-aware of such paradoxical connections .

In "I wandered lonely as a cloud," Wordsworth uses the sonnet form to express his ideas about poetry being the spontaneous overflow of emotion recollected in tranquility:

For oft when on my couch I lie

In vacant or in pensive mood ;

They flash upon that inward eye

Which is the bliss of solitude ;

And then my heart with pleasure fills ;

And dances with the daffodils. (187)

This stanza comes after Wordsworth has described experiencing in the natural world the wonderment that the night creates. In the poem he meditates on the stars and the light bouncing off waves on the water. He is unable to truly comprehend the beauty and importance of the experience until he is resting afterward, and he is able to reconstruct the event in his mind. This remembrance brings him a wave of emotion, and it is out of this second flood of feeling that the poem is born. In Wordsworth's poetry, these ebbs of emotion are spurred on by his interaction with Nature. In "Tintern Abbey" he writes that "Nature never did betray / the heart that loved her" (139). Indeed, Wordsworth is continually inspired and led into transcendent moments by his experiences in Nature .

### **3.6 Appendix (1802): "By what is usually called Poetic Diction".**

As perhaps I have no right to expect from a Reader of an introduction to a volume of Poems that attentive perusal without which it is impossible, imperfectly as I have been compelled to express my meaning, that what I have said in the Preface should throughout be fully understood, I am the more anxious to give an exact notion of the sense in which I use the phrase poetic diction; and for this purpose I will here add a few words concerning the origin of the phraseology which I have condemned under that name. The earliest Poets of all nations generally wrote from passion excited by real events; they wrote naturally, and as men: feeling powerfully as they did, their language was daring and figurative. In succeeding times, Poets, and men ambitious of the fame of Poets, perceiving the influence of such language, and desirous of producing the same effect, without having the same animating passion, set themselves to a mechanical adoption of those figures of speech, and made use of them, sometimes with propriety, but much more frequently applied them to feelings and ideas with which they had no natural connection whatsoever. A language was thus insensibly produced, differing materially from the real language of men in any situation. The Reader or Hearer of this distorted language found himself in a perturbed and unusual state

of mind: when affected by the genuine language of passion he had been in a perturbed and unusual state of mind also: in both cases he was willing that his common judgment and understanding should be laid asleep, and he had no instinctive and infallible perception of the true to make him reject the false; the one served as a passport for the other. The agitation and confusion of mind were in both cases delightful, and no wonder if he confounded the one with the other, and believed them both to be produced by the same, or similar causes. Besides, the Poet spoke to him in the character of a man to be looked up to, a man of genius and authority. Thus, and from a variety of other causes, this distorted language was received with admiration; and Poets, it is probable, who had before contented themselves for the most part with misapplying only expressions which at first had been dictated by real passion, carried the abuse still further, and introduced phrases composed apparently in the spirit of the original figurative language of passion, yet altogether of their own invention, and distinguished by various degrees of wanton deviation from good sense and nature.

It is indeed true that the language of the earliest Poets was felt to differ materially from ordinary language, because it was the language of extraordinary occasions; but it was really spoken by men, language which the Poet himself had uttered when he had been affected by the events which he described, or which he had heard uttered by those around him. To this language it is probable that metre of some sort or other was early superadded. This separated the genuine language of Poetry still further from common life, so that whoever read or heard the poems of these earliest Poets felt himself moved in a way in which he had not been accustomed to be moved in real life, and by causes manifestly different from those which acted upon him in real life. This was the great temptation to all the corruptions which have followed: under the protection of this feeling succeeding Poets constructed a phraseology which had one thing, it is true, in common with the genuine language of poetry, namely, that it was not heard in ordinary conversation; that it was unusual. But the first Poets, as I have said, spoke a language which though unusual, was still the language of men. This circumstance, however, was disregarded by their successors; they found that they could please by easier means: they became proud of a language which they themselves had invented, and which was uttered only by themselves; and, with the spirit of a fraternity,

they arrogated it to themselves as their own. In process of time metre became a symbol or promise of this unusual language, and whoever took upon him to write in metre, according as he possessed more or less of true poetic genius, introduced less or more of this adulterated phraseology into his compositions, and the true and the false became so inseparably interwoven that the taste of men was gradually perverted; and this language was received as a natural language; and, at length, by the influence of books upon men, did to a certain degree really become so. Abuses of this kind were imported from one nation to another, and with the progress of refinement this diction became daily more and more corrupt, thrusting out of sight the plain humanities of nature by a motley masquerade of tricks, quaintnesses, hieroglyphics, and enigmas.

It would be highly interesting to point out the causes of the pleasure given by this extravagant and absurd language; but this is not the place; it depends upon a great variety of causes, but upon none perhaps more than its influence in impressing a notion of the peculiarity and exaltation of the Poet's character, and in flattering the Reader's self-love by bringing him nearer to a sympathy with that character; an effect which is accomplished by unsettling ordinary habits of thinking, and thus assisting the Reader to approach to that perturbed and dizzy state of mind in which if he does not find himself, he imagines that he is balked of a peculiar enjoyment which poetry can, and ought to bestow.

The sonnet which I have quoted from Gray, in the Preface, except the lines printed in Italics, consists of little else but this diction, though not of the worst kind; and indeed, if I may be permitted to say so, it is far too common in the best writers, both antient and modern. Perhaps I can in no way, by positive example, more easily give my Reader a notion of what I mean by the phrase poetic diction than by referring him to a comparison between the metrical paraphrases which we have of passages in the old and new Testament, and those passages as they exist in our common Translation. See Pope's "Messiah" throughout, Prior's "Did sweeter sounds adorn my flowing tongue," &c. &c. "Though I speak with the tongues of men and of angels," &c. &c. See 1st Corinthians, Chapter 13th. By way of immediate example, take the following of Dr. Johnson.

"Turn on the prudent Ant thy heedless eyes †

Observe her labours, Sluggard, and be wise †  
 No stern command, no monitory voice †  
 Prescribes her duties, or directs her choice †  
 Yet timely provident she hastes away †  
 To snatch the blessings of a plenteous day †  
 When fruitful Summer loads the teeming plain †  
 She crops the harvest and she stores the grain .  
 How long, shall sloth usurp thy useless hours †  
 Unnerve thy vigour, and enchain thy powers †  
 While artful shades thy downy couch enclose †  
 And soft solicitation courts repose †  
 Amidst the drowsy charms of dull delight †  
 Year chases year with unremitting flight †  
 Till want now following, fraudulent and slow †  
 Shall spring to seize thee, like an ambushed foe ".

]The Ant[

From this hubbub of words pass to the original, "Go to the Ant, thou Sluggard, consider her ways, and be wise: which having no guide, overseer, or ruler, provided her meat in the summer, and gathered her food in the harvest. How long wilt thou sleep, O Sluggard? When wilt thou arise out of thy sleep? Yet a little sleep, a little slumber, a little folding of the hands to sleep. So shall thy poverty come as one that travailed, and thy want as an armed man." Proverbs, chap. 6th.

One more quotation and I have done. It is from Cowper's verses supposed to be written by Alexander Selkirk.

"Religion! what treasure untold  
 Resides in that heavenly word !  
 More precious than silver and gold †

Or all that this earth can afford .  
 But the sound of the church-going bell  
 These valleys and rocks never heard  
 Ne'er sigh'd at the sound of a knell ,  
 Or smil'd when a sabbath appear'd.  
 Ye winds, that have made me your sport ,  
 Convey to this desolate shore  
 Some cordial endearing report  
 Of a land I must visit no more .  
 My Friends, do they now and then send  
 A wish or a thought after me ?  
 O tell me I yet have a friend  
 Though a friend I am never to see".

I have quoted this passage as an instance of three different styles of composition. The first four lines are poorly expressed; some Critics would call the language prosaic; the fact is, it would be bad prose, so bad, that it is scarcely worse in metre. The epithet "church-going" applied to a bell, and that by so chaste a writer as Cowper, is an instance of the strange abuses which Poets have introduced into their language till they and their Readers take them as matters of course, if they do not single them out expressly as objects of admiration. The two lines "Ne'er sigh'd at the sound," &c. are, in my opinion, an instance of the language of passion wrested from its proper use, and, from the mere circumstance of the composition being in metre, applied upon an occasion that does not justify such violent expressions, and I should condemn the passage, though perhaps few Readers will agree with me, as vicious poetic diction. The last stanza is throughout admirably expressed: it would be equally good whether in prose or verse, except that the Reader has an exquisite pleasure in seeing such natural language so naturally connected with metre. The beauty of this stanza tempts me here to add a sentiment which ought to be the pervading spirit of a system, detached parts of which have been imperfectly explained in the Preface, namely, that in

proportion as ideas and feelings are valuable, whether the composition be in prose or in verse, they require and exact one and the same language.

It is also a very lengthy composition, the references to nature and and spirituality and man's relationship to them, demonstrates the poem's romantic origins. The modern reader, of which I am, would find a poem of this length rather daunting, as I have, its use of language is somewhat archaic and many of the religious aspects could be missed. It was difficult to write an essay upon as there are so many techniques and examples which could be referenced and deeper meanings left to explore that I am afraid that I have not done the rime justice.

## Conclusion

Lyrical ballads and few other poems is a collection of poems by William Wordsworth and Samuel Coleridge, first published in 1798, which is considered to have marked the beginning of the Romantic Movement in literature.

One of the main themes of lyrical ballads is the return to the original state of nature. In this the man existed in his more natural and purer forms. It is also an experiment with the vernacular language.

The combination of the two words "lyrical" and "ballads" they indicated that they have accepted a fresh interpretation of old traditional. The poems in these presentations have told about many things related to human nature. The poems show sympathy towards human suffering. The sufferings the women face, suppressions that children have to confront. Not only this, the poetry speaks of the goodness of nature and that nature always looks after the weak and the downtrodden. Secondly both the poets seem to have accepted the power of nature. They have in their poems emphasized the nature as a moral guide and that it helps human being to be in a state of innocence. They have pointed out that man basically is good but socialization has corrupted him. Nature represents freedom to them from the corrupt society hence nature is the source of poetic inspiration.

The romantic nature of the poems have opposed to the approach of reason and logic. Their poetry seems to support the French Revolution's 'Liberty 'Equality and Brotherhood. Their poetry was mostly concerned with the common man. Hence it should also be read by the common man not just by a select few. Hence the language of the lyrics is also the language of common man. This made even their poetry 'revolutionary'

The poets show their respect and admiration for contemporaries who endure poverty or misfortune in their lives.

As demanded by the topic, the study has established fact that Coleridge and Wordsworth are the pioneers of Romanticism with reference to lyrical ballads. This fact will reinforce to believe the work of the Coleridge and Wordsworth by contributing their feeling by writing the lyrical ballads and reaching to

the common people .the new approach about the presenting the poems also influenced the other form of art in their romantic era .thus, the various references, input and review of the literature will prove that the lyrical ballads was really an unforgotten experiment which took the poetic world to new generation of that time to the romantic era. This was not so easy to digest in those days. Thus it took extra efforts to make people for Coleridge and Wordsworth to explain the world about their experiment and this experience made them pioneers as romantic poet still today the lyrical ballads written by William Wordsworth and Samuel Coleridge speak of the common man .not only do they speak but they are also written in the language of the common man .common man is the one who is one with nature .the favorite idea found every day in the ballads is that mankind is born free and yet he is in chains .he is in the prison of this rational thought ,and only nature can provide a release to all this sufferings. Sympathy is presented in many of their works for human suffering Wordsworth has described nature is interaction with imagination .he has also expressed his disgust in many of this poem .they also reflect this religious views .they had a strong belief that god works through nature Wordsworth & Coleridge in their lyrical ballads have exposed social issues at the end of the eighteenth century very effectively through their work. The subject matter and style earn these poets the right to be called 'Romantic.'

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