

Contents

<i>Notes on the Contributors</i>	vi
<i>A Note on Texts</i>	ix
Introduction: the New <i>Lyrical Ballads</i> <i>Nicola Trott and Seamus Perry</i>	1
1 The Unity of <i>Lyrical Ballads</i> <i>John Beer</i>	6
2 <i>Lyrical Ballads</i> : the Title Revisited <i>Zachary Leader</i>	23
3 Primitive Poets and Dying Indians <i>Tim Fulford</i>	44
4 Wordsworth and the Six Arts of Childhood <i>Marilyn Gaull</i>	74
5 Wordsworth's Self-Creation and the 1800 <i>Lyrical Ballads</i> <i>Kenneth R. Johnston</i>	95
6 <i>Lyrical Ballads</i> and 'Pre-Established Codes of Decision' <i>Michael O'Neill</i>	123
7 Wordsworth's Loves of the Plants <i>Nicola Trott</i>	141
8 Coleridge and Wordsworth: Imagination, Accident, and Inevitability <i>Seamus Perry</i>	169
9 Reading Aloud: 'An Ambiguous Accompaniment' <i>Lucy Newlyn</i>	196
10 Renewing <i>Lyrical Ballads</i> <i>Nicholas Roe</i>	224
<i>Index</i>	239

1

The Unity of *Lyrical Ballads*

John Beer

One of the most surprising things that has ever been said about the 1798 *Lyrical Ballads* collection was also one of the earliest. Writing to their publisher, Joseph Cottle, in May 1798, Coleridge said:

We deem that the volumes offered to you are to a certain degree *one work*, in *kind tho' not in degree*, as an Ode is one work – & that our different poems are as stanzas, good relatively rather than absolutely: – Mark you, I say *in kind tho' not in degree*. (*CL*, i.412)

To the general reader who is familiar with the finished volume this must appear an extraordinary statement. Here we have a collection which begins with a long ballad, ends with a long meditative poem, and in the interspace comprises a range of various shorter works in different modes, some written in the poet's own voice, one or two not: and yet the authors can apparently agree in regarding it as '*one work, in kind tho' not in degree*'.

One reason why this must seem strange is that readers of the 1798 edition, then as now, tended to approach new work in terms of what was familiar. An early reviewer commented, for instance, that 'The Ancient Mariner' did not read like any ballad in the English tradition. He was evidently unaware of the new German ballads that were currently being translated into English – though those reviewers who were did not treat the poem much better, regarding it as a failed attempt to imitate a currently fashionable mode.

Some years ago, however, an important article appeared, entitled 'The Contemporaneity of the *Lyrical Ballads*', written by Robert Mayo, who had made a special study of the magazines of the 1790s.¹ Many of these made a habit of publishing a few poems in each number.

What he found, rather to his surprise, was that many of the poems which might strike the present-day reader as unusual turned out not to seem out of the ordinary once one turned the pages of the contemporary magazines.

Mayo quoted surveys from a number of respected critics and scholars, each asserting that Wordsworth had broken new ground by being the first to write about the real outcasts of society such as beggars, convicts, and forsaken women. As he pointed out, however, this was simply a received opinion, passed from one critic to the next: for each of these categories, he showed, there were at least twenty poems that could be cited from the magazines of the time. If one thought of the *Lyrical Ballads* poem title 'The Mad Mother' as unusual in its choice of subject, one might turn to the contemporary magazines and find 'Crazy Kate', 'Mad Peg', 'Crazy Luke', 'Bess of Bedlam', 'Ellen, or the Fair Insane' or 'Moll Pot, the Mad Woman of Gloucester-Street'.

If readers thought Coleridge's poem on the nightingale was distinctive in its subject, similarly, Robert Mayo could disillusion them with the titles of a dozen poems on nightingales in the 1790s and the assurance that there were many more. And it was not only the subjects that could be duplicated over and over again. If one was intrigued by the way in which the ballads sometimes reply to one another one might consider 'The Wish, by a Bachelor' in the *Weekly Magazine*, followed by 'The Reply to the Bachelor's Wish, by a Husband'. And if the title 'Lines written at a small distance from my House, and sent by my little Boy to the Person to whom they are addressed' seemed a little verbose, one might turn to the *Universal Magazine* in 1796 and find 'Lines, Written by Sir Richard Hill, Bart, at Hawkestone, his Elegant Seat in Shropshire, When Contemplating the Scenes around Him in his own Park, and to be Seen in a Natural Cavern of a Vast Rock, from the Top of which is a Very Diversified and Romantic Prospect'. Many of the titles contained terms that were also common – 'Complaints', 'Sketches', 'Inscriptions', and 'Verses' (which latter might be verses 'found under a Yew-Tree', 'Made at Sea during a Heavy Gale', or 'Left in a Summer-house'). Most striking, in view of what has come to be said about this Romantic mode, is the very large number of poems in the collection styled 'Fragments'.

Not only would the first readers of *Lyrical Ballads* have been conversant with all these features of the collection, but editors recognized them with a similar sense of familiarity: fifteen out of the twenty shorter items in it were reprinted within a year or so of publication in these very same magazines.

By the time one has finished looking at all the features of *Lyrical Ballads* that were common to the magazines of the time, indeed, one is left asking what exactly *was* original about them. Mayo insists on their superiority, but does not say very much about wherein it consists. Even the forms adopted for the ballads, he points out, are not particularly original: only 'Goody Blake and Harry Gill' could be said to be. He also reminds the reader that Wordsworth and Coleridge never claimed to be drawing on new subjects; they simply spoke of experiments in language. And even these claims are not altogether convincing. They do not apply to 'The Ancient Mariner', for example, nor for that matter to 'Lines written ... above Tintern Abbey', which was simply developing the meditative mode in terms already familiar from the work of poets such as Cowper. Both poems, in any case, stand away from the nature of the shorter pieces.

So where is the 'unity' of the collection to be found? The assumption that such a unity existed was always a somewhat fragile one, certainly: so fragile that by 1800 Wordsworth had changed the order of the poems, claiming that 'The Ancient Mariner' had been an injury to the volume. He also wanted to change the title, preferring that it should be called simply *Poems* (*EY*, p. 297) – which suggests that he thought the very conception of the original volume had proved unsatisfactory. In the event, his publishers would not allow him to change it, presumably thinking the earlier one had proved more saleable (and also perhaps that it would confuse readers to find that they were getting much of the same work under a new title), so the two-volume edition, also, bore it. As Kenneth Johnston has pointed out, this was rather a pity in view of the firm direction exhibited by Wordsworth's poetry in the second edition. For when one looks at what he was adding one finds that the second volume was dominated by poems such as the third piece, 'The Brothers', and the last, 'Michael' – each of which demonstrates the new way in which his poetry was developing – poems, often extended, about the pathos of the tragedies that can beset very ordinary human beings.²

It is nevertheless clear that many of the early readers and reviewers were taken aback by the disparate nature of the collection when it first appeared and did not know what to make of it, so that Wordsworth may well have been justified in feeling that it in some way *affronted* the reader more than was necessary. Yet it should also be borne in mind that for some readers the collection, whether in its 1798 or 1800 form, had all the excitement of a new departure in poetry. John Wilson, writing to Wordsworth in 1802 at the age of seventeen,

claimed that *Lyrical Ballads* was 'the book which I value next to my Bible';³ and the following year De Quincey, who was also seventeen, wrote saying 'from the wreck of all earthly things which belong to me, I should endeavour to save that work by an impulse second to none but that of self-preservation'.⁴ Young men who could say that were evidently responding to something they felt to be important in the collection as a whole; they seem to have detected immediately some kind of unity to which they could readily respond.

In pursuing this puzzle it is natural to turn for enlightenment to the 'Preface' which Wordsworth wrote for the 1800 edition, and many later readers have done so. The statement there about the language chosen for the poems is the one that has aroused most interest, since it raises a number of important questions about its social basis:

Low and rustic life was generally chosen because in that situation the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that situation our elementary feelings exist in a state of greater simplicity and consequently may be more accurately contemplated and more forcibly communicated; because the manners of rural life germinate from those elementary feelings; and from the necessary character of rural occupations are more easily comprehended; and are more durable; and lastly, because in that situation the passions of men are incorporated with the beautiful and permanent forms of nature. (*WPrW*, i.124)

Such statements have been given attention because they suggest in Wordsworth a view of language that anticipates the idea, sometimes loosely associated with Marxism, that the language of the proletariat is more 'real' than that of other classes. Yet as soon as one turns back to the poems themselves, it is clear that their achievement is a long way from realizing any hopes that they might embody such a sharp social critique. Many of them contain no new departures in language or (in the case of 'The Ancient Mariner') experiments of a quite different kind, while those that do are often using language in a way that half-smiles at its own usage: 'For very cold to go to bed, / And then for cold not sleep a wink' ('Goody Blake and Harry Gill', ll.47-8), or the notorious 'His poor old ancles swell' ('Simon Lee', l.68). The radical claims of the 'Preface' do not seem to be well supported by such uses.

In directing his readers specifically to points such as the diction of 'low and rustic life', Wordsworth was in any case not necessarily doing these poems a service, since what they require for a full understanding is a kind of double reading, which will at one and the same time attend to the line of the verse and maintain an awareness of undercurrents in the authors' minds. Hazlitt is a good guide here: of Wordsworth's achievement in *Lyrical Ballads* he wrote

Fools have laughed at, wise men scarcely understand them. He takes a subject or a story merely as pegs or loops to hang thought and feeling on; the incidents are trifling, in proportion to his contempt for imposing appearances; the reflections are profound, according to the gravity and the aspiring pretensions of his mind. (Hazlitt, xi:87)

We have to see the texts of these poems as more complex, in other words, and be ready to give them a double reading before they will make sense, attending both to what is being said directly, and to the underlying meditation or questioning.

One other point should be made, again surprising in terms of Hazlitt's assertion. Wordsworth himself claimed almost immediately afterwards that the poems had been written simply to make money and should not have been criticized so sharply by friends such as Southey, who knew that (*EY*, pp. 267–8); and after Coleridge criticized the theory of poetic language many years later, Wordsworth said, 'I never cared a straw about the theory – & the Preface was written at the request of Coleridge out of sheer good nature.'⁵ Again, this seems at first sight to go against Hazlitt's sensing of a profundity in the poems. If they were being written fast, simply to make money, are we not taking the whole issue too seriously?

I believe that this is only a part of the truth, however. Clearly the ballads were written quite fast, over a few months, but there is evidence to suggest that they were written during a time of considerable intellectual excitement on the part of both poets. There is also a difference between the successive collections: in the 1800 volume Wordsworthian profundity plays an increasing part, giving it a corresponding unity. In 1798 the situation was different. A whole range of ideas had come to the surface in their minds simultaneously, and were fermenting together – ideas which they were ready to explore further. In due course they hoped to produce more ambitious works of poetry from them; in the meantime, however, whether presented in a raw

form or, more often, working just behind the presented text, the ideas could occasion poem after poem.

One reason why the 1798 volume of *Lyrical Ballads* should have taken the form it did, and why the authors should have seen a continuous thread running through them, has to do with the political situation of the time. These were, after all, men who had seen the extraordinary excitement which accompanied the French Revolution and who had lived for the previous five years under the weight of contending emotions. On the one hand, they had felt a growing disillusionment concerning the course of the revolution itself: whatever their feelings about the aspirations involved they could not wish to see the bloodshed and mass executions reduplicated in England. On the other hand, they were forced to recognize the great wave of idealism that had been released among young men by those same events. Was that all now to be discounted and forgotten? Did it have no significance at all?⁶ They could hardly believe that, either; what they were looking for was a line of inquiry and prospect that they could cling to and transmit to their fellows as an explanation of what had happened and a promise of hope for the future. Such a line they had found in their growing conviction that the world was not, as often assumed in contemporary thinking, simply a great machine, pursuing its way without regard for human beings. Against such a view they could find evidence to suggest that in ordinary life charities and bonds of affection between human beings existed which were not called for if human behaviour was dictated simply by mechanical and impersonal factors.

This was in no way equivalent to a sentimental belief that the universe was always working for the benefit of humanity: on the contrary, they were all too aware of the current argument that the universe was *not* on the side of human beings, and that the natural behaviour of those human beings was to fight one another rather than work co-operatively. Shortly after concluding the first edition of *Lyrical Ballads* Wordsworth was to write a number of poems now commonly grouped together as the 'Lucy' poems, in which he explored the implications of the fact of human death in face of any sense that nature was benevolent. But in the year or two immediately before, the evidence they were finding gave them a sense of relief.

We do not properly understand the 1798 *Lyrical Ballads*, then, unless we see that the starting-point of the whole enterprise had been a previous state of disillusionment and hopelessness, the poems in the collection representing successive attempts to build from that

hopelessness towards some kind of positive stance. This helps to explain why 'The Ancient Mariner' should in the first edition have been chosen to open the volume: it can be seen as intended to initiate the reader into an understanding of the state of mind in which the poems that follow had been written. For these are poems written by poets who, like the Mariner, have entered upon an experience of despair and desolation in the world, and yet who – like him again – have passed through into an appreciation of the blessings of ordinary existence that suggests something important about the positive forces at work in the world. And these are supplemented by poems in which nature itself is seen at times to radiate a simpler and more happy sense – as if the birds and the flowers on a spring morning are acting and growing out of a joy, interwoven at some level with all the processes of creation, that is far from mechanical, just as the Mariner's utterance is at times blessed with images from the pleasures of the natural world: the jargoning of birds, the melody of a hidden brook (ll.347–51, 358–61).

Approaching the collection from this point of view, one can begin to trace a thread which begins from the Mariner's bewildered appreciation of ordinary life – passing from place to place as a haunted and tormented being, yet also celebrating its simple ceremonies – and moves through other poems which look at human life and find special virtues in its ordinariness. Simple incidents are presented: an old man has lost the strength to perform a straightforward operation on a tree-root; a shepherd is carrying his last surviving sheep. Most tellingly of all, perhaps, a mother is not repelled by the behaviour of her idiot son but can appreciate and even enjoy it. And side by side with these are poems which celebrate the pleasures of nature: Coleridge's 'The Nightingale', Wordsworth's 'Lines written at a small distance from my House', 'Expostulation and Reply', and 'The Tables Turned'.

The two threads – enjoyment of the beauty of nature and appreciation of the ordinary life of human beings – which both spring from an appreciation, like the Mariner's, of the interdependence and linking of all life, can eventually be seen to come together and interweave in the last poem, the 'Lines written . . . above Tintern Abbey', which opens with appreciation of a quiet, unusually harmonic scene in nature and then proceeds into meditation on the relationship between appreciation of such scenes and an apprehension of the links that draw all human beings together.

'Lines left upon a Seat in a Yew-tree' is a 'scene-setting' poem of the same kind, suggesting what is lost to a man who is so disillusioned by

civilization that he decides simply to live alone in nature. (The motif develops, of course, the tradition of the melancholy hermit of eighteenth-century verse.⁷) Yet this appeal to the link between a sympathetic view of nature and the possibility of taking a similar attitude to the needs of humanity is hardly enough to explain the extraordinary *diversity* of themes in the collection, which suggests that the poets were exploring more widely than my simple summary so far might suggest. If the ultimate concerns of Wordsworth and Coleridge ran together, with extraordinarily creative results, at this time, those concerns found their main centre in different areas of their human experience. From this point of view it is worth looking at the opening of the passage from which I quoted earlier – an opening which is often overlooked:

The principal object . . . which I proposed to myself in these Poems was to make the incidents of common life interesting by tracing in them, truly though not ostentatiously, the primary laws of our nature: chiefly as far as regards the manner in which we associate ideas in a state of excitement. (*WPrW*, i.122–4)

The ending of this sentence points us in a different direction from that involved in the question of language. It suggests some kind of psychological exploration; and here we may well suspect that the dominant presence was not Wordsworth's. It was Coleridge who had recently been giving most thought to questions of mental process; and in doing so had been concerned to find a complement to the theories of David Hartley. Hartley, as may be recalled, saw the whole of mental process as one of association between ideas based on sense experience. Such sense experiences, once imprinted in the human body, persisted as vibrations in the memory, which could allow them to be associated this way and that, to make up the various patterns which we think of as ideas. Coleridge, who had at first been very attracted by this system, had come to see that it offered a very simplistic account of mental process. For one thing it suggested the existence of 'simple sensations', a very doubtful concept; for another, it made mental process seem in itself blind and purposeless. In particular it paid too little attention to the sense of controlling currents in the mind, which might be thought at times to dominate associations and to some extent control them. Coleridge had thought at first that it might be possible to direct the associative process by educational methods so that in the end it would move irresistibly in the direction of the divine; but then the question

arose – if all our thought processes were associative, how could they ever truly be changed?

Wordsworth's simple statement suggests that they had envisaged a clue as to how these processes might operate. If the human mind, when in a state of excitement, made associations of a different kind from those which occurred in a passive state of quiet meditation, then it might be claimed that the account offered by Locke and Hartley called for modification. *Their* work would suggest that we lived in a world of necessity, and that our only hope lay in manipulating social relationships in such a way that the patterns of association in the minds of all the members of society would be improved. But if there were other powers at work in the human mind then we could look to those for a more optimistic view. One might make an analogy with the physical universe: the ideas of Locke and Hartley were sometimes thought of as a psychological complement to the laws of Newton that had produced so simplified a view of the workings of the planetary universe; now in the same way a simple basic idea for the working of very complex factors could be proposed. Just as the fact of gravitation cannot explain other things in the universe, such as the existence of light, or for that matter the workings of life, so it could be argued that Locke and Hartley had provided one straightforward mechanism to explain the workings of the human mind, but had not explained the *life* of that mind, or for that matter its occasional experiences of 'illumination'. Coleridge, by contrast, continually thought of the mind in ways that allowed for such a possibility. There was always a touch of enthusiasm in everything he brushed with this idea, and its infectiousness can be traced in Wordsworth's writing. In 'The Ancient Mariner' it is to be seen as a controlling power, as the Mariner is stripped of all the normal conventional ways of thinking, or non-thinking, that allow him to shoot an albatross casually and without any real consideration of what he is doing, and is thus exposed to more primitive states of mind in which he experiences both the depth of human suffering (his shipmates' even more than his own) and, in due course, a sense of the link between all living things. He cannot understand the full significance of what has happened to him, nor indeed does the poet try to be explicit about it, but he returns to the world haunted by a sense that things are not what they are conventionally made to seem, coupled with a new feeling for the simple charities of human existence represented by such events as weddings and assemblies of human beings to pray together.

If we think of the collection in these terms, our attention is directed

to different matters: to those poems that show the human mind in unusual states – poems such as ‘The Thorn’, ‘The Mad Mother’, ‘The Complaint of a forsaken Indian Woman’, that present human beings in extremity and suggest how in such states the human being might seem to be acting according to a quite different sense of the world: the bereaved mother, simply clinging to the spot where her baby’s grave is, the mad mother, resting everything on her relationship to her child, the Indian Woman who finds it easier to relate herself to the Northern Lights than to the companions who have abandoned her. The constant suggestion is that in such extreme states the human being discovers where the true bondings of existence lie.

When Wordsworth comes to write about this last poem, he describes it as one of his attempts to ‘follow the fluxes and refluxes of the mind when agitated by the great and simple affections of our nature’ (*WPrW*, i:126). The phrase ‘fluxes and refluxes’ is again significant, suggesting as it does the mystery involved in the gravitational influence of the moon on the tides. And although, as Wordsworth says, the poem is a picture of the mind in extremity, ‘the last struggles of a human being at the approach of death, cleaving in solitude to life and society’ (*WPrW*, i.126), there is something more to it than this might suggest. The woman’s factual sense of her own weakness is dominated by primary yearnings that are not directed simply towards her companions. It might be truer to say that her condition has set up alternating magnetisms. Alone in the snowy wastes, devoid of all normal contact with the world, her basic magnetization is to the energies of the universe, as manifested in the cracklings of the aurora borealis: it is as real in her dreams as in her waking perceptions, so that she is even surprised to wake and find herself still surviving:

In sleep I heard the northern gleams;
The stars they were among my dreams;
In sleep did I behold the skies,
I saw the crackling flashes drive;
And yet they are upon my eyes,
And yet I am alive.

(‘The Complaint of a forsaken Indian Woman’, ll.3–8)

Her first wish, therefore, is to die: in this magnetized solitude she has no fear of death, which will simply confirm her, in the waste under the stars, as a part of the living universe at large. Yet the thought of her fellow human beings, initiated by a feeling of reproach towards

the companions who refused to take her further, attracts her back to her child – and this thought reminds her of the moment when they were separated:

Through his whole body something ran,
A most strange something did I see;
– As if he strove to be a man,
That he might pull the sledge for me.
And then he stretched his arms, how wild
Oh mercy! like a little child.

(ll.35–40)

There is here a suggestion that at the moment when the filial bond was being severed the child's primal consciousness was not only excited into action but stirred to operate at its extremes: first expanding with its own growth-impulse, trying to assume manhood in a moment in order to help her, before contracting to the helplessness of the baby in its plight and its separation. The mother's own adult consciousness extends the process. The urge to be with her child relapses towards a more general impulse to be with her people, and then to recognition that she cannot even lift a limb, which gives place to a final yearning that she could have her child with her at the moment of death and so die happily, the two great magnetisms in her consciousness finally reconciled.

The same sense of a kind of double magnetism is to be found in the preceding poem – at least as it existed before Wordsworth excised its ending. In 'Old Man Travelling; Animal Tranquillity and Decay, a Sketch' he depicts an old man who has in his age become so much a part of nature that even the birds do not notice him (ll.1–2). Yet when the man speaks, it is to reveal the undertaking of a journey dominated by a quite different kind of attraction: the need to visit his dying son, if at all possible, while he is still alive (ll.17–20).

The poem 'Goody Blake and Harry Gill' seems in turn to reflect with a very particular intensity and directness the excitement of Wordsworth's exposure to Coleridge's ideas, since it stands very close to Coleridge's belief in a connection between the primary consciousness of human beings and the warmth-sense of the body. The story from which it is derived appeared in Erasmus Darwin's *Zoönomia*, a work which (I have elsewhere argued)⁸ stimulated Coleridge strongly. Wordsworth's anxiety to obtain it is evident from a note in the early spring of 1798 in the course of which he says,

I write merely to request (which I have very particular reasons for doing) that you would contrive to send me Dr Darwin's *Zoönomia* by the first carrier. (EY, p. 199)

The urgency of the emphasized words suggests that Coleridge had already told him of the story and made him eager to read the original. It earned its particular Wordsworthian significance, in turn, both by its support for his sense that the common link between human beings was recognized best by those in a village community and by Darwin's firm claim that it was true. Harry Gill, by his mean attitude to his neighbour, depriving her of the fuel which was vital to her life but of little use to himself, had broken the bond of natural affection; it was therefore appropriate (and in this instance, it seemed, an established physical fact) that the coldness of his heart should become physically manifest in the uncontrollable coldness of his body. Wordsworth himself commented on the peculiar significance of the story in view of Darwin's assertion:

I wished to draw attention to the truth that the power of the human imagination is sufficient to produce such changes even in our physical nature as might almost appear miraculous. The truth is an important one; the fact (for it is a *fact*) is a valuable illustration of it. (WPrW, i.150)

The emphasis, characteristically, is on the *factual* nature of the episode.

Wordsworth was, I have suggested, strongly affected by Coleridge's ideas in the writing of such poems, and also in those which display his quite unusual enthusiasm for nature – though he also guards his position continually with elements of scepticism: 'And I must think, do all I can', 'If I these thoughts may not prevent' ('Lines written in early spring', ll.19, 21), 'for such loss, I would believe, / Abundant recompense' ('Lines written . . . above Tintern Abbey', ll.88–9). And when we look at the direction in which his mind had been moving before this time we find that although it had recently been lightened by the presence of Coleridge and Dorothy, his chief poetic preoccupation had previously been not with the undercurrent of life and pleasure in nature but the facts of solitude and suffering. In various poetic drafts of that time he returns again and again to the same situation, of a single figure, often in a landscape, who is eloquent of the disparate human condition: the discharged soldier, the old man travelling, the

woman of 'The Ruined Cottage'. There is even a suggestion that such individuals may be gifted with special insight. One of his most characteristic observations, assigned to a character in *The Borderers* and used again later more directly as an epigraph for *The White Doe of Rylstone*, occurs in the lines:

Action is transitory – a step, a blow,
The motion of a muscle – this way or that—
'Tis done, and in the after-vacancy
We wonder at ourselves like men betrayed:
Suffering is permanent, obscure and dark,
And shares the nature of infinity.

(*The Borderers*, ll.1539–44; *WPW*, i.188)⁹

It is evidently a crucial statement, enshrining his belief that more is sometimes disclosed in suffering than in action, and that what is revealed may be closer to the central truth of things. That sense too has its part to play in what Hazlitt thought of as the 'profundity' of these poems.

There are, it must be acknowledged, contradictions in some of them – most notably in 'The Ancient Mariner'. Had the two poets given themselves more time to think they would have wished, no doubt, to remove some of these contradictory patterns and make their work more homogeneous – as Wordsworth did when he abridged 'Old Man Travelling' (see *WPW*, iv.247, *app. crit.*), and as Coleridge did when he wrote in the explanatory marginal glosses for his poem nearly twenty years later. But the fact that they allowed some of the contradictorinesses of actual life to be there in these poems actually adds to their value as texts to think with and argue about. As we enter into the poets' minds we can re-experience the current excitement that made them explore in a variety of ways the possible links between certain elements in nature and the workings of the human heart, and as we attend more closely to the text itself it will be found to reflect some of the obliquities, cross-currents and contradictions that we recognize in our own attempts to understand other people and find a proper language to describe our more puzzling human encounters. The very differences between them – Coleridge responding to the signs of life, Wordsworth standing back and contemplating the significance of isolated organisms in the context of those signs – convey to us the varying strands of emotion and reason at work in these poems, with all their possibilities for varying interpretation.

It may be concluded, then, that there *was* a unity to the 1798 poems, but it was a unity provided by the mutual stimulus at work between Wordsworth and Coleridge – and to some extent Dorothy Wordsworth also – during those months. It was not a unity that would have been evident to the first readers, since to appreciate it truly they would have needed to share in that underlying interplay. In 1798 it would have been far from most people's apprehension; they would not, like the original protagonists, have been led to it step by step. Hence the bewilderment of many of the first readers, coupled with the excitement of a few young men who sensed that in English poetry something new was afoot.

If, even now, we have some difficulty in thinking ourselves back into their shared state of mind at the time, that is, I think, because even while the collection was in the process of formation, a difference of emphasis was at work which was to become steadily more pronounced over the succeeding years. Four years later Coleridge remarked,

I rather suspect that some where or other there is a radical Difference in our theoretical opinions respecting Poetry – / this I shall endeavor to go to the Bottom of (*CL*, ii.830; and cf. ii.812)

— so laying the first foundation for what was to be his extended discussion of their difference in *Biographia Literaria*. But although that later discussion was probing and extensive it can be suggested that it still did not go sufficiently deeply – that the differences of concern went further than a simple disagreement about poetry. I can best indicate what I mean by pointing to the respective formulae which each poet developed in the subsequent period to indicate their fundamental positions. For Coleridge it crystallized into the saying that 'every Thing has a Life of it's own, & that we are all *one Life*' (*CL*, ii.864). The twin affirmation provided a keynote for his view of life generally, indicating why he was so deeply interested in mental phenomena – including the way in which we associate ideas in a state of excitement. It also gave him the cue for affirmations and investigations concerning the difference between saying 'It is' and saying 'I am': a distinction about which Thomas McFarland has written eloquently.¹⁰ And it was a good reason for his coming to think that he might, after all, be more of a metaphysician than a poet.

At one level Wordsworth would not have disagreed. After all, in the account of the young boy in the poem of his that became 'The Pedlar' one of the firmest statements was

... in all things
 He saw one life, and felt that it was joy.
 ('The Ruined Cottage', ll.251–2; *WPW*, v.385)

But the most central belief of Wordsworth's came to be his sense not that 'we are all one Life' but that 'we have all of us one human heart', the statement explicitly formulated so in 'The Old Cumberland Beggar' (l.146). Even while he was composing the lyrics described earlier, in which his awareness of the pathos of the individual figures about whom they are written is deepened and extended by his contact with Coleridge's psychological speculations, the true weight of his concern lay with what those figures told the reader about the human heart, and this shifting emphasis gained momentum during the years after 1798. It seems as if Wordsworth could no longer see why 'The Ancient Mariner' had deserved such prominence in the original collection. The Mariner, it now seemed to him, was not a human being with whom we could readily identify ourselves at a human level. He should have had some leading characteristic – a profession, for instance – which would arouse the reader's recognition. So he concluded that the poem had been an injury to the volume and resolved to downgrade it in the order of presentation when the next edition came out.¹¹

The poems he then contributed were much more firmly devoted to the theme of the 'one human heart': 'The Brothers', 'Michael', 'Hart-Leap Well', 'Ruth', 'The Old Cumberland Beggar'. Although he included features of strong psychological interest in some, as for example the accounts of the 'calenture' and of somnambulism in 'The Brothers', these were no longer partly speculative but now based on firmly-attested phenomena. Coleridge's ideas had taken a hard knock when they visited Germany and he discovered not only that theories of animal magnetism were not currently in favour among German intellectuals but that the distinguished physiologist Blumenbach did not even believe in the existence of hypnotic power – prompting, no doubt, the omission of references to 'the power that comes out of thine eyes' that is a notable feature in the 1800 reworking of 'The Ancient Mariner'. The balance of his concern had swung firmly toward development of the philosophy of the mind and heart that was to be laid out in much of his future writing.

If this is so, it follows that the unity that has been traced here in the 1798 *Ballads* was not matched in the 1800 collection. It had been the

effect of an association between Wordsworth's and Coleridge's ideas that flourished during their conversations together, particularly during the year 1798–9, when Coleridge's psychological speculations, working together with Dorothy Wordsworth's sensitive observations and William's reflections on the solitary human condition, had combined to produce a state of excitement and mutual stimulus highly favourable to the creative process. That excitement had already begun to diminish by 1800, with the visit to Germany and the scepticism concerning 'magnetic' phenomena among intellectuals there. Previously it had seemed for a time as if their views were more or less identical, Coleridge's vision of the beautiful interweaving energies of the water-snakes as an emblem of the dynamic harmony at the heart of the 'one Life', and so of all living things, being matched by that which prompted Wordsworth's less active, more meditative account of the mood in which

... with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

(Lines written ... above Tintern Abbey', ll.48–50)

It was the production of lines such as those that convinced Coleridge that he was in the presence of a great poet whom he could never hope to emulate: he was still quoting from the poem a quarter of a century later.¹² Wordsworth, meanwhile, who was to affirm after Coleridge's death that despite their lack of recent contact Coleridge's mind had been constantly present to him during the intervening period, had developed strong reservations, nevertheless, concerning his vitalist assertions and the fuller implications of his speculations about the unconscious.

The further staking out of his own territory of the human heart for the 1800 collection and the concomitant downplaying of Coleridge's offerings may not have been intended as a personal slight, but they certainly marked the end to a *concordat* that had seemed at times more like the adoption of a dual identity. It would gradually become evident that there *was* a difference between them, involving not only their theoretical opinions respecting poetry but much else besides. For a short period, however, they had been so successful in believing that the heart of life and the life of the heart were one and the same that they had been able to regard their respective contributions to the 1798

volume as more like stanzas of a common ode to joy. In that sense, as in others, Hazlitt's analysis proves to have been strictly correct: fools have laughed at them, while wise men scarcely understand them.

Notes

- 1 Robert Mayo, 'The Contemporaneity of the *Lyrical Ballads*,' *PMLA* 69 (1954), pp. 486–522.
- 2 See Kenneth Johnston's essay below, pp. 98–100. Johnston also remarks on the facility with which Wordsworth was producing new short poems in the 1798 period, by comparison with the struggles he had endured to produce anything at all during his time at Racedown. For a discussion of the implications of this sudden fluency, see below, p. 95.
- 3 Letter to Wordsworth, 24 May, 1802; quoted in Mary Gordon, '*Christopher North*': *A Memoir of John Wilson* ... (2 vols; Edinburgh: Edmonston and Douglas, 1862), i.38–48.
- 4 Letter to Wordsworth, 6 August, 1803; quoted in John E. Jordan, *De Quincey to Wordsworth: A Biography of a Relationship* ... (Berkeley and Los Angeles: University of California Press, 1962), pp. 33–4.
- 5 Annotation to Barron Field's *Memoir* of Wordsworth (BL Add MS 41325, f111^v); quoted in *WPW*, i.167, in commentary upon ll.27–33 of the 1800 'Preface'.
- 6 Compare Hazlitt's similar questions in his essay 'William Godwin'; in *The Spirit of the Age* (1825): Hazlitt, xi.17–18.
- 7 See Mary Jacobus, *Tradition and Experiment in Wordsworth's Lyrical Ballads (1798)* (Oxford: Clarendon Press, 1976), pp. 16–21, 31–7.
- 8 *Coleridge's Poetic Intelligence* (London: Macmillan, 1977), esp. pp. 50–7, 74–7.
- 9 For the lines' use as epigraph to *The White Doe of Rylstone* (pub. 1815), see *WPW*, iii.283.
- 10 See his *Coleridge and the Pantheist Tradition* (Oxford: Clarendon Press, 1969), esp. chapter 4.
- 11 See, e.g., the account given by Stephen Gill, *William Wordsworth: A Life* (Oxford: Clarendon Press, 1989), pp. 186–8.
- 12 See *Aids to Reflection*, ed. John Beer (London/Princeton, NJ: Routledge/Princeton University Press, 1993), p. 404, and n.

Index

Works by William Wordsworth (WW) and Samuel Taylor Coleridge (STC) appear in separate title-entries; other works are listed under authors' names, after thematic entries.

- Abrams, M.H., 35, 41n., 42n., 235
Adair, James, *History of the American Indians* 49
Addison, Joseph, *The Spectator*, 39n.
'Advertisement' to *Lyrical Ballads* (1798), 27, 123, 138
Aeschylus, *Prometheus Bound*, 29, 30
Aids to Reflection (STC), 21
'Ancient Mariner, The Rime of the' (STC), 9, 12, 14, 21, 32, 55, 88, 100, 117, 124–5, 180, 200
 revisions to, 18, 20, 139–40n.
 WW's attitude toward, 8, 20, 117, 143–4, 180
'Andrew Jones' (WW), 108–9
'Anecdote for Fathers' (WW), 136
Anglicanism, 202, 212–13, 219–20
Angus, Joseph, on *Lyrical Ballads* 217
anti-jacobinism, 148
Arabian Nights, The, 76, 84–6, 87–8
Aristophanes, *The Frogs*, 29–30
Aristotle, *Poetics*, 170, 171, 202
Arnold, Matthew, on Wordsworth, 133, 170, 192, 226, 235
'Autobiographical Memoranda' (WW), 81
Averill, James, 166n.

Bage, Robert, *Hermesprong*, 154
ballad(s), 2–3, 6, 24, 25, 26, 32–8, 39n., 144
Barbauld, Anna, 208
Baron, Michael, 140n.
Bartram, William, *Travels*, 50, 51, 56, 152, 153, 155, 166–7n.
Bate, Jonathan, 167
Bede, *Ecclesiastical History*, 106
Beerbohm, Max, 184

Bell, Andrew, *An Experiment in Education*, 210–12
Benzie, W., *The Dublin Orator*, 202–3
Betjeman, John, 'Middlesex', 235
Bewell, Alan, 164–5n.
Biographia Literaria (STC), 111, 162–3, 169–70, 171, 187–90, 191, 193, 198, 201, 202, 211–12
Blair, Hugh, *Critical Dissertation on the Poems of Ossian*, 45
Lectures on Rhetoric and Belles Lettres, 202, 205–6, 209–10, 220n.
Blake, William, 74
 Songs of Innocence, 75
Bloom, Harold, 235
Blumenbach, Johann Friedrich, 20
Borderers, The (WW), 18, 32
Bowles, William Lisle, 65
 'Abba Thule's Lament', 66
 The Missionary, 67–8
 'Song of the American Indian', 66–7
Brainerd, David, 55
Brooke, Stopford, on *Lyrical Ballads*, 232–3
'Brothers, The' (WW), 8, 20, 99–100, 163, 182–3
Browne, Janet, 164n.
Burgh, James, *The Art of Speaking*, 204–6
Burney, Charles, 26, 136
Burns, Robert, 225–6, 233
 'A Bard's Epitaph', 130
 'Man Was Made to Mourn', 143
 Poems Chiefly in the Scottish Dialect, 225
Butler, James, 236n.

- Butler, Marilyn, 167n., 224
- Byron, (Lord) George Gordon, 67,
200, 221n.
Don Juan, 147
The Giaour, 155
- Campbell, Thomas, 54
Gertrude of Wyoming, 65, 72n.
- Carver, Jonathan, *Travels through ...
North America*, 46, 52, 53, 58
- Chaucer, Geoffrey, 'Nun's Priest's
Tale', 201
- Child, Francis James, 39n.
- 'Childless Father, The' (WW), 107,
182
- children's literature, 75–6
influence on WW of, 14, 154–5,
174, 192–3
- 'Christabel' (STC), 116–17, 119, 151,
218
- Clare, John, 23
- Colden, Cadwallader, *History of the
Five Indian Nations of Canada*,
44–5
- Coleridge, Samuel Taylor, (*see also*
titles of individual works, *Lyrical
Ballads*, Wordsworth)
on Bell–Lancaster controversy,
211, 212
on colonization, 69
influence on, and difference from,
WW, 14, 19, 21, 143–6, 155,
170, 177, 187–93, 198–9
and partnership with, 11–12, 18,
20–1, 21–2, 176
on *Lyrical Ballads*, 6, 95–6, 189,
226
on mental processes, 13–14
and 'Preface' to *Lyrical Ballads*,
110–11, 113, 163, 187–90
reading of, 28, 55, 147, 159
Unitarianism of, 144, 196
- Collins, Samuel, *Paradise Retriev'd*,
150
- 'Complaint of a Forsaken Indian
Woman' (WW), 15–16, 58–60, 68
- Cottle, Joseph, 6, 23, 24, 40n., 110,
226–7
- Cowper, William, *The Task*, 47
- Curran, Stuart, 37
- Darwin, Erasmus, 229
influence on WW, 16–17, 143,
147, 152, 155
The Economy of Vegetation, 143,
148, 152, 157, 167n.
The Loves of the Plants, 143, 148,
153, 162
Zoönomia, 16–17
- Davie, Donald, 189
- Davy, Humphrey, 112, 121
- De Bolla, Peter, 207
- De Man, Paul, 138
- De Quincey, Thomas, 1, 9, 215
- Defoe, Daniel, 192
- Demosthenes, 209
Descriptive Sketches (WW), 226, 229
- 'Destiny of Nations, The' (STC), 172
- Dixon, William McNeill, 235
- Dowden, Edward, on *Lyrical Ballads*,
229
- drama/dramatic, 27–9
- Draper, R.P., 32
Edinburgh Review, 218
- Eisley, Loren, 79–80, 91
- 'Elegiac Stanzas' (WW), 178
- 'Ellen Irwin' (WW), 184
- Enfield, William, *The Speaker*, 208
- 'Eolian Harp, The' (STC), 174
- 'Essay on Morals' (WW), 127
- Euripedes, 30
Evening Walk, An (WW), 226
Excursion, The (WW), 69, 78, 82, 176
- 'Expostulation and Reply' (WW), 12
- Fanshawe, (Sir) Richard, 'Ode on His
Majesty's Proclamation', 168n.
- 'Fears in Solitude' (STC), 155
Fears in Solitude (STC), 226
- Fenwick, Isabella, 'Notes', 34, 42n.,
138, 156, 162
- Ferry, Anne, 38–9n.
- folklore/folktales, 76–80, 82–91
- Forster, E.M., *A Room with a View*,
234–5
- 'Foster Mother's Tale, The', (STC),
50–51

- frame tale, 87
- Franklin, Benjamin, *Remarks concerning the Savages of North America*, 48
- Friedman, Albert B., 41n.
- 'Frost at Midnight' (STC), 154
- Frye, Northrop, 35
- Fulford, Tim, 165n.
- Fuseli, Henry, 152
- Garber, Frederick, 135
- Garrod, H.W., on *Lyrical Ballads*, 229, 234–5
- Gill, Stephen, 22n., 122n.
- Godwin, William, 148, 185
Enquiry concerning Political Justice, 128–9
Memoirs of Mary Wollstonecraft, 149
- Goethe, Johann Wolfgang von, 31
- 'Goody Blake and Harry Gill' (WW), 9, 16–17, 25, 55
- Gosse, Edmund, on *Lyrical Ballads*, 230, 231, 232
- Gray, Thomas
'Elegy written in a Country Churchyard', 129, 130
'Sonnet on the Death of Richard West', 138, 188
- Grigson, Geoffrey, 150
- Grimm, the brothers, 76, 77, 78
- Harding, Anthony John, 164n.
- Hardy, Thomas, 186–7, 195n.
'The Caged Goldfinch', 186
'Hart-Leap Well' (WW), 158–9, 174–5
- Hartley, David, 13, 14, 126
- Hartman, Geoffrey, 34, 183, 235
- Haven, Richard, 193
- hazel, 150
- Hazlitt, William, 22, 206, 215–16, 221n.
on *Lay Sermons*, 197–8, 217
on *Lyrical Ballads*, 10, 125, 131, 198, 224–225, 229, 233, 235
on STC, 199–201, 216–20
on WW, 199–201, 219–20, 228, 229
Eloquence of the British Senate, 214–215
'My First Acquaintance with Poets', 4–5, 27, 35, 196–201, 213, 218–19, 224–5
'On Going a Journey', 216
'On Novelty and Familiarity', 214
'On the Conversation of Poets', 213–14
'On the Difference between Speaking and Writing', 214–15
'On the Knowledge of Character', 216
The Spirit of the Age, 200–1, 216
- Hearne, Samuel *Journey . . . to the Northern Ocean*, 54–55, 56, 57–8, 58–9
- Herder, Johann, 76–7, 90
- historical inevitability, 172–5, 191–3
- Hollander, John, 24
- 'Home at Grasmere' (WW), 80, 82, 95, 99, 100, 109, 115, 158, 175
- Hudson, Henry N., on *Lyrical Ballads*, 233–4
- Hutchinson, Joanna, 103
- Hutchinson, Sara, 159
- Hutchinson, Thomas, on *Lyrical Ballads*, 226, 228–9, 229–30
- 'I wandered lonely as a Cloud', (WW) 190
- 'Idiot Boy, The' (WW), 33–4, 35, 36–7, 145, 179
- 'Idle Shepherd Boys, The' (WW), 107–8, 161, 162, 183
- 'Inscription for the house on the Island at Grasmere' (WW), 105
- 'Inscription for the spot where the hermitage stood' (WW), 106, 184
- 'Introduction to "The Ballad of the Dark Ladié"' (STC), 111
- Iser, Wolfgang, 127
- Jacobus, Mary, 22n., 34, 225
- James, P.M.
'American Song', 13
'The Otaheitan Mourner', 63–5
- Jameson, Frederic, 80
- Janowitz, Anne, 40n., 43n.
- Johnston, Kenneth R., 8, 22n., 24, 82, 89, 127
- Jones, Stanley, 215–16

- Jordan, John E., 24, 25, 26
- Kant, Immanuel, on the sublime, 28–9
Critique of Judgement, 28
- Keats, John, 233, 235
 'Ode on Melancholy', 146
 'Ode to a Nightingale', 74
- Kelly, Linda, 220n.
- Kermode, Frank, 235
- Klopstock, Friedrich Gottlieb, 89–90
- Lamb, Charles, 170, 173
 on *Lyrical Ballads*, 127, 136
 'Witches and other Night Fears', 83–4
- Lancaster, Joseph, 210–12
Improvements in Education, 222n.
- Langhorne, John, *Fables of Flora*, 160
- Larkin, Philip,
 'Afternoons', 183
 'Dockery and Son', 235
 'Here', 235
 'Send No Money', 174
 'Last of the Flock, The' (WW), 119, 125
- Lay Sermons* (STC), 197–8, 201, 212
- Leask, Nigel, 70n., 71n.
- Legouis, Emile, 126
- Levinson, Marjorie, 36
 'Lines Left upon a Seat in a Yew-Tree' (WW), 12–13, 34, 146
- 'Lines written a few miles above Tintern Abbey' (WW), 12, 17, 21, 105, 120, 127, 139, 145, 154, 181, 192
- 'Lines written at a small distance from my house' (WW) 7, 12, 125, 233
- 'Lines written in early spring' (WW) 17, 142–4, 146, 233
- 'Lines written with a Slate-pencil' (WW), 104
- Linnaeus, Carl, 147–8, 156, 161, 165n.
- Liu, Alan, 35, 36
- Locke, John, 14
- Long, William J., on *Lyrical Ballads*, 227
- Longman, Thomas, 24–5, 40n., 97
 'Lucy Gray' (WW), 183
 lyric/lyrical, 24, 25–9, 31–8, 40–41n.
 'lyrical ballad',
 as genre, 24–7, 32–8, 155, 202
- Lyrical Ballads*,
 'American Indians' in, 50–2, 56, 151, 153–4
 anti-mechanism of, 14
 death in, 138, 181
 hope and disillusionment in, 11–12
 influence of, 63–9
 innovation of, 8–9, 34, 224–5
 politics of, 11–12, 197–201, 219–20, 229–30
 primitivism in, 45, 60
 as title of collection, 8, 23–4, 95–7
 time in, 32–8
- Lyrical Ballads* (1798), 2, 5, 6–19, 21–2
 reviews of, 227
- Lyrical Ballads* (1800), 1–2, 3–4, 8, 10, 20–2, 24–5, 98–9, 152, 160, 176
 composition of, 95–7
 publication of, 24–5
- Lyrical Ballads* (1805), 153–4
- McFarland, Thomas, 19
- Mackintosh, James, 112
- McKusick, James C., 73n.
- 'Mad Mother, The' (WW), 7, 15, 26, 60–1
- magnetism, 16, 21
- Magnus, Laurie, on *Lyrical Ballads*, 228
- Manning, Peter, 33
- Mason, John, *Essay on the Action proper for the Pulpit*, 210, 213
- Mason, Michael, 129, 133
- Matlak, Richard E., 143
- Mayo, Robert, 6–8, 24, 39n., 77, 224
- 'Michael' (WW), 8, 117–121, 131–5, 163, 181–2
- Mill, J.S., 226, 235
 'Autobiography', 35
 'The Two Kinds of Poetry', 36
 'What is Poetry?', 35–6

- Milton, John,
Areopagitica, 217, 218, 222n.
 'Lycidas', 170–1
Paradise Lost, 145, 150, 151, 156,
 164n., 196
- Moore, Thomas, 222n.
- Moorman, Mary, 39n., 110
- More, Hannah, 'The Bas Bleu', 208
- Murdoch, Iris, 'Against Dryness',
 169, 171–2
- 'Nightingale, The' (STC), 7, 12
- 'Note to The Ancient Mariner' (WW),
 180
- 'Note to The Thorn' (WW), 25, 26,
 135, 192
- 'Nutting' (WW), 103, 123, 144–6,
 149, 156, 157, 180
- 'Ode' (WW), 81, 91
- 'Ode to the Departing Year' (STC),
 172
- O'Donoghue, Bernard, 135
- 'Old Cumberland Beggar, The'
 (WW), 20, 136
- 'Old Man Travelling' (WW), 16, 18
- Olyphant, Margaret, on *Lyrical
 Ballads*, 227–8
- 'On Seeing Miss Helen Maria
 Williams Weep' (WW), 61
- 'one life', 2, 19, 20, 21, 172–4; and
see Coleridge
- O'Neill, Michael, 189
- Osorio* (STC), 50
- 'Ossian', 45, 48, 205
- Oxford English Dictionary*, 230,
 231–232
- Palgrave, Frances, 229
- Pantisocracy, 49, 67
- Parrish, Stephen, 40n., 77
- Paulin, Tom, 216
- 'Pedlar, The' (WW), 19–20
- Percy, Thomas, *Reliques of Ancient
 English Poetry*, 39n., 45
- 'Pet Lamb, The' (WW), 109
- 'Peter Bell' (WW), 153, 154
- 'Philosophical Apology for the
 Ladies, A' (STC), 149
- Plotz, Judith, 94n.
- Plumptre, James, *The Lakers*, 148
- Poems, in Two Volumes* (WW), 96,
 176
- 'Poems on the Naming of Places'
 (WW), 100–4, 125–6, 160–2,
 185–6
- 'Poet's Epitaph, A', 129–31, 148
- Pole, Elizabeth, 153
- Polwhele, Richard, *The Unsex'd
 Females*, 149, 152
- 'Poor Susan' (WW), 185
- 'Preface' to *Lyrical Ballads* (1800)
 (WW), 9, 10, 13, 15, 17, 25,
 37–8, 45, 77, 95, 110–16, 126–7,
 135, 139, 163, 171, 187–90, 198,
 219
- 'Preface' to *Poems* (1815) (WW), 25,
 29, 39n., 113, 137
- Prelude, The* (WW), 51–2, 53–4, 74,
 78–9, 82–3, 84, 85, 86–7, 88,
 90–1, 92, 108, 131, 135, 142,
 156, 158, 173–4, 175, 176, 177,
 181, 200
- Prickett, Stephen, 70n.
- Priestley, Joseph, *Lectures on Oratory
 and Criticism*, 202, 206–7
- prosaic/prosaisms, 187–90
- 'Prospectus' to *The Recluse* (WW),
 101, 120
- Punch, Catherine, on *Lyrical Ballads*,
 230, 234
- Quiller-Couch, Arthur, on *Lyrical
 Ballads*, 232, 235
- Quintillian, 127
- Raleigh, Walter, on *Lyrical Ballads*,
 226, 228
- Rannie, David, on *Lyrical Ballads*, 232
- Recluse, The* (WW), 96, 112, 114, 120,
 141–3, 146, 157, 159, 175, 176,
 178; and *see* 'Home at Grasmere'
- 'Religious Musings' (STC), 173, 175,
 192
- 'Resolution and Independence'
 (WW), 177–8, 190
- Reynolds, Joshua, *Discourses*, 171
- Richardson, Alan, 75

- Ritson, Joseph, 'Historical Essay on Origin and Progress of National Song', 45–6
- Ritterbush, Philip C., 164n., 165n.
- Robinson, Henry Crabb, 215
- Robinson, Mary, 25, 40n., 96–7
- romanticism, 230–6
- Rose, Hugh, 147
- Rousseau, Jean-Jacques, *Letters on Botany*, 153
- 'Ruined Cottage, The' (WW), 18, 20, 91, 141–2
- 'Rural Architecture' (WW), 105–6
- Ruskin, John, 26
- 'Ruth' (WW), 56–7, 150–6, 158, 167n., 183
- Sagan, Carl, 83
- Schlegel, A.W., *Lectures on Dramatic Art and Literature*, 27–8, 30
- Shairp, J.C., on *Lyrical Ballads*, 233
- Shakespeare, William, 193
Love's Labours Lost, 178–9
Macbeth, 29
Othello, 151
- 'She dwelt among th' untrodden ways' (WW), 126, 168n., 185
- Sheats, Paul D., 40–1n.
- 'Sheet of Sonnets' (STC), 111
- Shelley, Percy Bysshe, 27, 41n.
'Adonais', 131
'A Defence of Poetry', 31–2
'Peter Bell the Third', 156
'Prometheus Unbound', 2, 27, 29, 30–1
- Sheridan, Thomas, 205, 206, 207–8
Art of Reading, 203–4
Lectures on Elocution, 202–4
- Sibylline Leaves* (STC), 26
- 'Simon Lee, The Old Huntsman' (WW), 9, 37, 128–9, 179
- 'Slumber Did My Spirit Seal, A' (WW), 183
- 'Solitary Reaper, The' (WW) 82
- 'Song for the Wandering Jew' (WW), 109–10, 184–5
- Southall, Raymond, 165n.
- Southey, Robert 10, 65, 67–8, 126, 172, 176
- on Wordsworth 126, 162, 227
Madoc 49
Origin, Nature, and Object of the New System of Education, 211, 222n.
- Sperry, Stuart, 31
- Spenser, Edmund, 144
- Spielgelman, Willard, 75
- Stafford, Fiona, 205
- Sterne, Laurence, *Tristram Shandy*, 178, 179, 184
- Stevens, Wallace, 'On Modern Poetry', 184
- 'Strange Fits of Passion' (WW), 32–3, 123–4, 179–80
- Sutherland, James M., on *Lyrical Ballads*, 228, 233
- Symington, Andrew, on *Lyrical Ballads*, 233
- 'Tables Turned, The' (WW), 12
- Tennyson, (Lord) Alfred, *The Princess*, 152
- Thelwall, John, 111
Science and Practice of Elocution, 208–9
Selections and Original Articles, 210, 211–13, 222n.
- 'There was a boy' (WW), 136–8, 157, 181
- 'This Lime-Tree Bower My Prison' (STC), 173
- Thompson, Hamilton, on *Lyrical Ballads*, 232
- Thomson, James, *The Seasons*, 150
- 'Thorn, The' (WW), 15, 25, 27, 138–9, 224
- 'Three Graves, The' (WW/STC), 26
- 'Three Years She Grew' (WW), 156–8, 168n.
- 'Tis said that some have died for love' (WW), 160
- 'To a Young Lady with a Poem on the French Revolution' (STC), 66
- 'To William Wordsworth' (STC), 200
- Tooke, Horne, 213
- 'Two Thieves, The' (WW), 108–9
- Vallon, Annette, 85

- Warton, Joseph, 'The Dying Indian', 47–8
 'Waterfall and the Eglantine, The' (WW), 180–1
 'We Are Seven' (WW), 35
 Webb, W.T., 235
 Weld, Isaac, *Travels through ... North America*, 49–50
 'Whirl Blast from behind the hill, A' (WW), 184
White Doe of Rylstone, The (WW), 22n.
 Willey, Basil, 173
 Williams, Helen Maria, *Peru*, 61–2
 Williams, William Carlos, *Al Que Quiere!*, 38
 Wilson, John, 8, 33, 36, 136
 Winchester, C.T., on *Lyrical Ballads*, 225–6, 228
 Withering, William, *An Arrangement of British Plants*, 159, 161
 Wollstonecraft, Mary, 152
 Woodman, Ross, 75
 Wordsworth, Dorothy, 17, 19, 21, 24, 25, 89, 91, 116, 120, 159
 as 'Emma', 101–2
 Journal, 141, 144, 149, 159
 Wordsworth, Elizabeth, on *Lyrical Ballads*, 228, 233, 235
 Wordsworth, John (brother), 100
 Wordsworth, John (father), 100
 Wordsworth, Jonathan, 132, 175, 176
 Wordsworth, Mary (née Hutchinson), 102, 176
 Wordsworth, William (*see also* titles of individual works, *Lyrical Ballads*, Coleridge)
 childhood in, 74–92
 childhood of, 80–1
 difference from STC, 143–6, 154–5, 177, 187–93, 198–9
 in France, 85–6
 in Germany, 88–91, 109
 on *Lyrical Ballads*, 8, 10
 on 'Preface' to *Lyrical Ballads*, 10
 and sex, 147–63
 and suffering, 17–18
 reading of, 54, 58, 76, 78, 84–5, 106, 143, 147, 159, 178, 204, 225
 relationship with Dorothy, 107
 Wrangham, Francis, 176
 on *Lyrical Ballads*, 24
 Yeats, W.B.,
 'The Tragic Theatre', 28
 A Vision, 136
 Young, Edward,
 'Conjectures on Original Composition', 225
 'A Discourse on Lyric Poetry', 28, 35
 Zimmerman, Sarah M., 37, 44n.