ROMANTICISM

AN ANTHOLOGY

Third Edition

EDITED BY DUNCAN WU

Blackwell Publishing
<table>
<thead>
<tr>
<th>Author</th>
<th>Year</th>
<th>Works/Titles</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Cowper (1731–1800)</td>
<td>16</td>
<td>From <em>The Task</em> (1785)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Crazy Kate] (Book I)</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[On Slavery] (Book II)</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[The Winter Evening] (Book IV)</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Works</em> (1835–7)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sweet Meat has Sour Sauce, or The Slave Trader in the Dumps</td>
<td>21</td>
</tr>
<tr>
<td>Thomas Paine (1737–1809)</td>
<td>23</td>
<td>From <em>Common Sense</em> (1776)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Of the Origin and Design of Government in General</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>The Rights of Man Part I</em> (1791)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Freedom of Posterity]</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[On Revolution]</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>The Rights of Man Part II</em> (1792)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[Republicanism]</td>
<td>26</td>
</tr>
<tr>
<td>Anna Seward (1742–1809)</td>
<td>27</td>
<td>Sonnet written from an Eastern Apartment in the Bishop's Palace at Lichfield</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Llangollen Vale, with Other Poems</em> (1796)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>To Time Past. Written Dec. 1772</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Gentleman's Magazine</em> (1786)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Advice to Mrs Smith. A Sonnet</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Llangollen Vale, with Other Poems</em> (1796)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Eyam</td>
<td>30</td>
</tr>
<tr>
<td>Anna Laetitia Barbauld (née Aikin) (1743–1825)</td>
<td>31</td>
<td>From <em>Poems</em> (1773)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Summer Evening's Meditation</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Poems</em> (1792)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Epistle to William Wilberforce, Esq., on the Rejection of the Bill for</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Abolishing the Slave Trade</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>Works</em> (1825)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Rights of Woman</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td></td>
<td>From <em>The Monthly Magazine</em> (1799)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>To Mr Coleridge</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Eighteen Hundred and Eleven, A Poem</em> (1812)</td>
<td>44</td>
</tr>
</tbody>
</table>
Hannah More (1745–1833)

From Sacred Dramas: Chiefly Intended for Young Persons: The Subjects Taken from the Bible. To which is Added, Sensibility, A Poem (1782)

Sensibility: A Poetical Epistle to the Hon. Mrs Boscawen

Slavery: A Poem (1788)

Cheap Repository

The Story of Sinful Sally. Told by Herself (1796)

Charlotte Smith (née Turner) (1749–1806)

Elegiac Sonnets: The Third Edition. With Twenty Additional Sonnets (1786)

To William Hayley, Esq.

Preface to the First Edition

Preface to the Third Edition

Sonnet I

Sonnet II. Written at the Close of Spring

Sonnet III. To a Nightingale

Sonnet IV. To the Moon

Sonnet V. To the South Downs

Sonnet VI. To Hope

Sonnet VII. On the Departure of the Nightingale

Sonnet VIII. To Spring

Sonnet IX

Sonnet X. To Mrs G.

Sonnet XI. To Sleep

Sonnet XII. Written on the Seashore. October 1784

Sonnet XIII. From Petrarch

Sonnet XIV. From Petrarch

Sonnet XV. From Petrarch

Sonnet XVI. From Petrarch

Sonnet XVII. From the Thirteenth Cantata of Metastasio

Sonnet XVIII. To the Earl of Egremont

Sonnet XIX. To Mr Hayley. On Receiving some Elegant Lines from Him

Sonnet XX. To the Countess of Abergavenny. Written on the Anniversary of her Marriage

Sonnet XXI. Supposed to be Written by Werther

Sonnet XXII. By the Same. To Solitude

Sonnet XXIII. By the Same. To the North Star

Sonnet XXIV. By the Same

Sonnet XXV. By the Same. Just before his Death

Sonnet XXVI. To the River Arun

Sonnet XXVII

Sonnet XXVIII. To Friendship

Sonnet XXIX. To Miss C——–. On being Desired to Attempt Writing a Comedy
Sonnet XXX. To the River Arun 97
Sonnet XXXI. Written on Farm Wood, South Downs, in May 1784 98
Sonnet XXXII. To Melancholy. Written on the Banks of the Arun, October 1785 98
Sonnet XXXIII. To the Naiad of the Arun 98
Sonnet XXXIV. To a Friend 99
Sonnet XXXV. To Fortitude 99
Sonnet XXXVI 100

The Emigrants: A Poem in Two Books (1793) 100
Dedication: To William Cowper, Esq. 100
Book I 102
Book II 111

From *Beachy Head: with Other Poems* (1807) 122

**George Crabbe (1754–1832)** 142

From *The Borough* (1810) Letter XXII: *The Poor of the Borough* 143
Peter Grimes

**William Godwin (1756–1836)** 151

From *Political Justice* (2 vols, 1793)
[On Property] 153
[Love of Justice] 153
[On Marriage] 154

**Ann Yearsley (née Cromartie) (1756–1806)** 155

From *Poems on various subjects* (1787)
Addressed to Sensibility 158

*A Poem on the Inhumanity of the Slave-Trade* (1788) 160

**William Blake (1757–1827)** 169

*All Religions Are One* (composed c.1788) 174
*There is no Natural Religion* (composed c.1788) 175
*The Book of Thel* (1789) 176

*Songs of Innocence and of Experience* (1789–94)
*Songs of Innocence* (1789) 179
Introduction 179
The Shepherd 180
The Echoing Green 180
The Lamb 181
The Little Black Boy 181
The Blossom 182
The Chimney Sweeper 183
The Little Boy Lost 183
The Little Boy Found 184
Laughing Song 184
A Cradle Song 184
The Divine Image 185
Holy Thursday 186
Night 186
Spring 187
Nurse’s Song 188
Infant Joy 189
A Dream 189
On Another’s Sorrow 190

Songs of Experience (1794) 191
Introduction 191
Earth’s Answer 191
The Clod and the Pebble 192
Holy Thursday 192
The Little Girl Lost 193
The Little Girl Found 194
The Chimney Sweeper 195
Nurse’s Song 196
The Sick Rose 196
The Fly 196
The Angel 197
The Tyger 197
My Pretty Rose-Tree 198
Ah, Sunflower! 198
The Lily 198
The Garden of Love 199
The Little Vagabond 199
London 199
The Human Abstract 201
Infant Sorrow 202
A Poison Tree 202
A Little Boy Lost 202
A Little Girl Lost 203
To Tirzah 204
The Schoolboy 205
The Voice of the Ancient Bard 205
A Divine Image 206

The Marriage of Heaven and Hell (1790) 206
The Argument 206
The Voice of the Devil 207
A Memorable Fancy [The Five Senses] 208

Proverbs of Hell 209
A Memorable Fancy [Isaiah and Ezekiel] 211
A Memorable Fancy [A Printing-House in Hell] 212
A Memorable Fancy [The Vanity of Angels] 213
A Memorable Fancy [A Devil, My Friend] 215
A Song of Liberty 216
Chorus 217
Visions of the Daughters of Albion (1793) 217
The Argument 217
Visions 218

The First Book of Urizen (1794)
Preludium to the First Book of Urizen 223
Chapter I 224
Chapter II 225
Chapter III 226
Chapter IVa 229
Chapter IVb 229
Chapter V 232
Chapter VI 234
Chapter VII 235
Chapter VIII 237
Chapter IX 238

Letter from William Blake to the Revd Dr Trusler, 23 August 1799 (extract) 240

From The Pickering Manuscript (composed 1800–4)
The Mental Traveller 241
The Crystal Cabinet 244

From Milton (composed 1803–8)
[And did those feet in ancient time] 245

Mary Robinson (née Darby) (1758–1800) 246

From The Wild Wreath (1804)
A London Summer Morning 249

From Lyrical Tales (1800)
The Haunted Beach 250

From The Poetical Works of the Late Mrs Robinson (1806)
Ode Inscribed to the Infant Son of S. T. Coleridge, Esq.
Born 14 September 1800 at Keswick in Cumberland. 252

From Memoirs of the Late Mrs Robinson (1801)
Mrs Robinson to the Poet Coleridge 254

From The Wild Wreath (1804)
The Savage of Aveyron 256
Robert Burns (1759–1796) 260

From _Poems, Chiefly in the Scottish Dialect_ (1786)
- Epistle to J. L*****k, an old Scotch bard, 1 April 1785 262
- Man was Made to Mourn, A Dirge 266
- To a Mouse, on turning her up in her nest, with the plough, November 1785 268

From _Francis Grose, The Antiquities of Scotland_ (1791)
- Tam o’ Shanter. A Tale 270
- Song [‘Oh my love’s like the red, red rose’] 276

Mary Wollstonecraft (1759–1797) 276

From _A Vindication of the Rights of Men_ (1790)
- [On Poverty] 278

From _A Vindication of the Rights of Woman_ (1792)
- Introduction 279
- [On the Lack of Learning] 282
- [A Revolution in Female Manners] 283
- [On State Education] 283

Helen Maria Williams (1762–1827) 285

From _Poems_ (1786)
- Part of an Irregular Fragment, found in a Dark Passage of the Tower 290

From _Letters written in France in the summer of 1790_ (1790)
- [A Visit to the Bastille] 296
- [On Revolution] 297
- [Retrospect from England] 298

From _Julia, A Novel_ (1790)
- The Bastille, A Vision 299

A Farewell, for Two Years, to England. A Poem (1791) 301

From _Letters containing a Sketch of the Politics of France_ (1795)
- [Madame Roland] 306

Joanna Baillie (1762–1851) 307

From _A Series of Plays_ (1798)
- Introductory Discourse (extracts) 308

William Lisle Bowles (1762–1851) 315

From _Fourteen Sonnets_ (1789)
- Sonnet VIII. To the River Itchin, near Winton 315
John Thelwall (1764–1834)

From Poems Written in Close Confinement in the Tower and Newgate upon a Charge of Treason (1795)

Stanzas on hearing for certainty that we were to be tried for high treason

From The Tribune (1795)

Dangerous tendency of the attempt to suppress political discussion

Civic oration on the anniversary of the acquittal of the lecturer [5 December], being a vindication of the principles, and a review of the conduct, that placed him at the bar of the Old Bailey. Delivered Wednesday 9 December 1795 (extracts)

Letter from John Thelwall to Samuel Taylor Coleridge, 10 May 1796 (extract)

From Poems written Chiefly in Retirement (1801)

Lines written at Bridgewater in Somersetshire, on 27 July 1797, during a long excursion in quest of a peaceful retreat

William Wordsworth and Samuel Taylor Coleridge, Lyrical Ballads (1798)

Contents of Lyrical Ballads (1798) are presented in the order in which they appeared when first published in volume form, not that of composition as elsewhere in this volume.

Advertisement (Wordsworth)

The Rime of the Ancyent Marinere, in seven parts (Coleridge)

The Foster-Mother’s Tale: A Dramatic Fragment (Coleridge)

Lines left upon a seat in a Yew-Tree which stands near the Lake of Esthwaite, on a desolate part of the shore, yet commanding a beautiful prospect (Wordsworth)

The Nightingale; A Conversational Poem, written in April 1798 (Coleridge)

The Female Vagrant (Wordsworth)

Goody Blake and Harry Gill: A True Story (Wordsworth)

Lines written at a small distance from my house, and sent by my little boy to the person to whom they are addressed (Wordsworth)

Simon Lee, the old Huntsman, with an incident in which he was concerned (Wordsworth)

Anecdote for Fathers, showing how the art of lying may be taught (Wordsworth)

We are seven (Wordsworth)

Lines written in early spring (Wordsworth)

The Thorn (Wordsworth)

The Last of the Flock (Wordsworth)

The Dungeon (Coleridge)

The Mad Mother (Wordsworth)

The Idiot Boy (Wordsworth)
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines written near Richmond, upon the Thames, at Evening</td>
<td>399</td>
</tr>
<tr>
<td>(Wordsworth)</td>
<td></td>
</tr>
<tr>
<td>Expostulation and Reply (Wordsworth)</td>
<td>400</td>
</tr>
<tr>
<td>The Tables Turned: an evening scene, on the same subject</td>
<td>401</td>
</tr>
<tr>
<td>(Wordsworth)</td>
<td></td>
</tr>
<tr>
<td>Old Man Travelling; Animal Tranquillity and Decay; A Sketch</td>
<td>402</td>
</tr>
<tr>
<td>(Wordsworth)</td>
<td></td>
</tr>
<tr>
<td>The Complaint of a Forsaken Indian Woman (Wordsworth)</td>
<td>403</td>
</tr>
<tr>
<td>The Convict (Wordsworth)</td>
<td>405</td>
</tr>
<tr>
<td>Lines written a few miles above Tintern Abbey, on revisiting</td>
<td>407</td>
</tr>
<tr>
<td>the banks of the Wye during a tour, 13 July 1798 (Wordsworth)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>William Wordsworth (1770–1850)</td>
<td>411</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>A Night-Piece</td>
<td>417</td>
</tr>
<tr>
<td>The Discharged Soldier</td>
<td>418</td>
</tr>
<tr>
<td>The Ruined Cottage</td>
<td>422</td>
</tr>
<tr>
<td>First Part</td>
<td>422</td>
</tr>
<tr>
<td>Second Part</td>
<td>427</td>
</tr>
<tr>
<td>The Pedlar</td>
<td>435</td>
</tr>
<tr>
<td>[Not useless do I deem]</td>
<td>444</td>
</tr>
<tr>
<td>[Away, away – it is the air]</td>
<td>447</td>
</tr>
<tr>
<td>[The Two-Part Prelude]</td>
<td>448</td>
</tr>
<tr>
<td>First Part</td>
<td>448</td>
</tr>
<tr>
<td>Second Part</td>
<td>460</td>
</tr>
<tr>
<td>[There is an active principle] (extract)</td>
<td>473</td>
</tr>
<tr>
<td>From Lyrical Ballads (1800)</td>
<td></td>
</tr>
<tr>
<td>[There was a boy]</td>
<td>474</td>
</tr>
<tr>
<td>Nutting</td>
<td>475</td>
</tr>
<tr>
<td>[Strange fits of passion I have known]</td>
<td>476</td>
</tr>
<tr>
<td>Song (‘She dwelt among th’ untrodden ways’)</td>
<td>477</td>
</tr>
<tr>
<td>[A slumber did my spirit seal]</td>
<td>478</td>
</tr>
<tr>
<td>[Three years she grew in sun and shower]</td>
<td>478</td>
</tr>
<tr>
<td>[The Prelude: Glad Preamble]</td>
<td>479</td>
</tr>
<tr>
<td>[Prospectus to ‘The Recluse’]</td>
<td>481</td>
</tr>
<tr>
<td>From Lyrical Ballads (1800)</td>
<td></td>
</tr>
<tr>
<td>The Brothers: A Pastoral Poem</td>
<td>483</td>
</tr>
<tr>
<td>Preface to Lyrical Ballads</td>
<td>495</td>
</tr>
<tr>
<td>Note to ‘The Thorn’</td>
<td>507</td>
</tr>
<tr>
<td>Note to Coleridge’s ‘The Rime of the Ancient Mariner’</td>
<td>509</td>
</tr>
<tr>
<td>Michael: A Pastoral Poem</td>
<td>510</td>
</tr>
<tr>
<td>From Poems in Two Volumes (1807)</td>
<td></td>
</tr>
<tr>
<td>[I travelled among unknown men]</td>
<td>522</td>
</tr>
</tbody>
</table>
From *Lyrical Ballads* (1802)
Appendix to the Preface to Lyrical Ballads: On Poetic Diction (extracts) 522
Preface to Lyrical Ballads (extracts from revised text) 525

From *Poems in Two Volumes* (1807)
To H.C., Six Years Old 527
The Rainbow 528

[These chairs they have no words to utter] 528

From *Poems in Two Volumes* (1807)
Resolution and Independence 529
[I grieved for Buonaparte] 533
[The world is too much with us] 534
Composed upon Westminster Bridge, 3 September 1802 534
To Toussaint L'OUverture 535
[It is a beauteous evening, calm and free] 536
1 September 1802 536
London 1802 537
[Great men have been among us] 537
Ode (from 1815: Ode. Intimations of Immortality from Recollections of Early Childhood) 538

From *The Five-Book Prelude*
[The Infant Prodigy] (from Book IV) 543

From *Poems* (1815)
*Daffodils* (‘I wandered lonely as a cloud’) 546

From *Poems in Two Volumes* (1807)
Stepping Westward 547
The Solitary Reaper 548

From *The Thirteen-Book Prelude*
[The Arab Dream] (from Book V) 549
[Crossing the Alps] (from Book VI) 553
[The London Beggar] (from Book VII) 556
[London and the Den of Yordas] (from Book VIII) 556
[Paris, December 1791] (from Book IX) 558
[Blois, Spring 1792] (from Book IX) 559
[Beaupuy] (from Book IX) 560
[Godwinism] (from Book X) 563
[Confusion and Recovery; Racedown, Spring 1796] (from Book X) 564
[The Climbing of Snowdon] (from Book XIII) 566

From *Poems in Two Volumes* (1807)
Elegiac Stanzas, Suggested by a Picture of Peele Castle in a Storm, Painted by Sir George Beaumont 570
A Complaint 572
Star Gazers 573

[St Paul’s] 574
From *Poems* (1815)
Surprised by joy – impatient as the wind 575

From *Poems* (1815)
Preface (extract) 575

From *The River Duddon* (1820)
Conclusion ('I thought of thee, my partner and my guide') 578

From *The Fourteen-Book Prelude* (1850), Book VII (extract)
[Genius of Burke!] 579

From *Yarrow Revisited, and Other Poems* (1835)
Airey-Force Valley 580

From *Poetical Works* (1836)
Extempore Effusion upon the Death of James Hogg 580

From *The Fenwick Notes* (1843)
[On the 'Ode'] (extract) 582
[On 'We are Seven'] (extract) 583

**Dorothy Wordsworth (1771–1855)** 584

From *The Grasmere Journals*
Wednesday 3 September 1800 585
Friday 3 October 1800 (extract) 586
Thursday 15 April 1802 586
Thursday 29 April 1802 587
4 October 1802 588

*A Cottage in Grasmere Vale* 588

After-recollection at sight of the same cottage 589

*A Sketch* 589

*Thoughts on my Sickbed* 590

**Samuel Taylor Coleridge (1772–1834)** 592

From *Sonnets from Various Authors* (1796)
Sonnet V. To the River Otter 598

Letter from S. T. Coleridge to George Dyer, 10 March 1795 (extract) 599

From *Poems on Various Subjects* (1796).
Effusion XXXV. Composed 20 August 1795, at Clevedon, Somersetshire parallel text 600

From *Poetical Works* (1834)
The Eolian Harp. Composed at Clevedon, Somersetshire (1834) parallel text 601

From *Poems* (1797)
Reflections on having left a Place of Retirement 606
Religious Musings (extract) 608
Letter from S. T. Coleridge to John Thelwall, 19 November 1796 (extract) 610
Letter from S. T. Coleridge to Robert Southey, 17 July 1797 (extract) (including early version of *This Lime-Tree Bower My Prison*) parallel text 613
From *Poetical Works* (1834)
*This Lime-Tree Bower My Prison* (1834) parallel text 613
Letter from S. T. Coleridge to John Thelwall, 14 October 1797 (extract) 618
Letter from S. T. Coleridge to Thomas Poole, 16 October 1797 (extract) 618
From *Christabel; Kubla Khan: A Vision; The Pains of Sleep* (1816)
Of the Fragment of 'Kubla Khan' 619
[Kubla Khan] (MS) parallel text 620
*Kubla Khan* (1816) parallel text 621
From *Fears in Solitude, written in 1798 during an alarm of an invasion; to which are added France: an Ode; and Frost at Midnight* (1798) 624
From *Poetical Works* (1834)
Frost at Midnight (1834) parallel text 625
France: An Ode 630
Fears in Solitude. Written April 1798, During the Alarms of an Invasion 633
From *Christabel; Kubla Khan: a vision; The Pains of Sleep* (1816)
Christabel 639
Preface 639
Part I 640
The Conclusion to Part I 646
Part II 647
The Conclusion to Part II 655
Letter from S. T. Coleridge to Thomas Poole, 6 April 1799 (extract) 656
From *The Annual Anthology* (1800)
Lines Written in the Album at Elbingerode, in the Hartz Forest 657
*The Day-Dream* 658
From *The Morning Post* (6 September 1802)
The Picture; or, The Lover’s Resolution 659
A Letter to Sara Hutchinson, 4 April 1802. Sunday Evening 663
From *Poetical Works* (1828)
A Day-Dream 672
From *Sibylline Leaves* (1817)
Dejection: An Ode 673
From *The Morning Post* (11 September 1802)
Chamouny; the Hour Before Sunrise. A Hymn 677
Letter from S. T. Coleridge to Robert Southey, 11 September 1803 (extract) (including 'early version of The Pains of Sleep') parallel text 680

From Christabel; Kubla Khan: a vision; The Pains of Sleep (1816)

The Pains of Sleep (1816) parallel text 681

From The Morning Post (11 October 1802)

Epigram on Spots in the Sun, from Wernicke 684

Letter from S. T. Coleridge to Thomas Poole, 14 October 1803 (extract) 684

Letter from S. T. Coleridge to Richard Sharp, 15 January 1804 (extract) 685

To William Wordsworth. Lines composed, for the greater part, on the night on which he finished the recitation of his poem in Thirteen Books, concerning the growth and history of his own mind, January 1807, Coleorton, near Ashby-de-la-Zouch 686

Letter from S. T. Coleridge to William Wordsworth, 30 May 1815 (extract) 689

From Biographia Literaria (1817)

Chapter 13 (extract) 691

Chapter 14 (extracts) 692

From Sibylline Leaves (1817)

The Rime of the Ancient Mariner. In seven parts. 694

From Poetical Works (1829)

Constancy to an Ideal Object 711

From Table Talk (edited from MS).

[On 'The Ancient Mariner'] 712

[The True Way for a Poet] 712

[On 'The Recluse'] 712

[Keats] 713

Francis, Lord Jeffrey (1773–1850) 714

From Edinburgh Review (November 1814)

Review of William Wordsworth, 'The Excursion' (extracts) 715

Robert Southey (1774–1843) 720

From The Monthly Magazine (October 1797)

Hannah, A Plaintive Tale 724

From The Morning Post (30 June 1798)

The Idiot 725

From The Morning Post (9 August 1798)

The Battle of Blenheim 727

From The Morning Post (26 September 1798)

Night 729
From Critical Review (October 1798)
Review of William Wordsworth and S. T. Coleridge, 'Lyrical Ballads' (1798) 730

From Poems (1799)
The Sailor who had Served in the Slave-Trade 732

Charles Lamb (1775–1834) 735

From Blank Verse by Charles Lloyd and Charles Lamb (1798)
The Old Familiar Faces 739

From The Annual Anthology (1799)
Living without God in the World 740

Letter from Charles Lamb to William Wordsworth, 30 January 1801 (extract) 741

Letter from Charles Lamb to John Taylor, 30 June 1821 (extract) 742

From Elia (1823)
Imperfect Sympathies 742
Witches, and Other Night-Fears 748

William Hazlitt (1778–1830) 753

From The Round Table (1817)
On Gusto 756

From The New Monthly Magazine (February 1822)
The Fight 759

From The Liberal (April 1823)
My First Acquaintance with Poets 771

From The Spirit of the Age (1825)
Mr Coleridge 784

James Henry Leigh Hunt (1784–1859) 792

From The Examiner (14 May 1815)
To Hampstead 795

From The Story of Rimini, A Poem (1816).
Canto III. The Fatal Passion (extract) 796

From The Examiner (21 September 1817)
On the Grasshopper and Cricket 801

From Foliage (1818)
To Percy Shelley, on the degrading notions of deity 802
To the Same 802
To John Keats 803
From *The Indicator* (1820)

* A Now, Descriptive of a Hot Day  803

**Thomas De Quincey (1785–1859)  805**

From *Confessions of an English Opium-Eater* (1822)

[Ann of Oxford Street]  810

[The Malay]  812

[The Pains of Opium]  814

[The Pains of Opium: Visions of Piranesi]  816

[Oriental Dreams]  816

[Easter Sunday]  818

From *London Magazine* (October 1823)

On the Knocking at the Gate in Macbeth  820

From *Tait’s Edinburgh Magazine* (February 1839)

[On Wordsworth’s ‘There was a boy’]  823

From *Blackwood’s Edinburgh Magazine* (March 1845)

Suspiria de Profundis: The Affliction of Childhood (extract)  825

From *Blackwood’s Edinburgh Magazine* (June 1845)

Suspiria de Profundis: The Palimpsest (extract)  830

From *Blackwood’s Edinburgh Magazine* (July 1845)

Suspiria de Profundis: Finale to Part I. Savannah-la-Mar  831

**Benjamin Robert Haydon (1786–1846)  833**

[The Immortal Dinner]  834

**George Gordon Byron, 6th Baron Byron (1788–1824)  837**

From *Childe Harold’s Pilgrimage: A Romaunt* (1812)

Written Beneath a Picture  846

From *Childe Harold’s Pilgrimage: A Romaunt* (2nd edn, 1812)

Stanzas.  846

From *Hebrew Melodies* (1815)

She Walks in Beauty  848

From *Poems* (1816)

When we two parted  849

Fare Thee Well!  850

*Childe Harold’s Pilgrimage Canto the Third* (1816)  852

From *The Prisoner of Chillon and Other Poems* (1816)

Prometheus  887

Stanzas to Augusta  888

*Epistle to Augusta*  890
From *The Prisoner of Chillon and Other Poems* (1816)

*Darkness*  
894

*Manfred, A Dramatic Poem* (1817)

*Dramatis Personae*  
896

*Act I*  
896

*Act II*  
906

*Act III*  
921

*Letter from Lord Byron to Thomas Moore, 28 February 1817 (extract)*  
(including 'So we'll go no more a-roving')  
932

*Don Juan* (1819)

*Dedication*  
933

*Canto I*  
938

*Canto II*  
988

*To the Po. 2 June 1819*  
1036

*Letter from Lord Byron to Douglas Kinnaird, 26 October 1819 (extract)*  
1037

*Messalonski, 22 January 1824. On this day I complete my thirty-sixth year*  
1037

**Richard Woodhouse, Jr (1788–1834)**  
1039

*Letter from Richard Woodhouse to John Taylor, c.27 October 1818 (extract)*  
1040

*Letter from Richard Woodhouse to John Taylor, 19 September 1819 (extract)*  
1041

**Percy Bysshe Shelley (1792–1822)**  
1043

*From *Alastor; or, The Spirit of Solitude, and Other Poems* (1816)*

*To Wordsworth*  
1052

*Alastor; or, The Spirit of Solitude*  
1053

*From *The Examiner* (19 January 1817)*

*Hymn to Intellectual Beauty*  
1071

*Journal-Letter from Percy Bysshe Shelley to Thomas Love Peacock, 22 July to 2 August 1816 (extract)*  
1073

*From *History of a Six Weeks' Tour Through a Part of France, Switzerland, Germany and Holland by Percy Bysshe and Mary Shelley* (1817)*

*Mont Blanc. Lines written in the Vale of Chamouni*  
1075

*From *The Examiner* (11 January 1818)*

*Ozymandias*  
1079

*On Love*  
1080

*From *Rosalind and Helen* (1819)*

*Lines written among the Euganean Hills, October 1818*  
1081

*From *Posthumous Poems* (1824)*

*Stanzas written in Dejection, near Naples*  
1090
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prometheus Unbound (1820)</td>
<td></td>
</tr>
<tr>
<td>Preface</td>
<td>1091</td>
</tr>
<tr>
<td>Dramatis Personae</td>
<td>1095</td>
</tr>
<tr>
<td>Act I</td>
<td>1095</td>
</tr>
<tr>
<td>Act II</td>
<td>1118</td>
</tr>
<tr>
<td>Act III</td>
<td>1136</td>
</tr>
<tr>
<td>Act IV</td>
<td>1149</td>
</tr>
<tr>
<td>The Mask of Anarchy. Written on the Occasion of the Massacre at Manchester</td>
<td>1164</td>
</tr>
<tr>
<td>From Prometheus Unbound (1820)</td>
<td></td>
</tr>
<tr>
<td>Ode to the West Wind</td>
<td>1175</td>
</tr>
<tr>
<td>From Essays, Letters from Abroad, Translations and Fragments (1846)</td>
<td></td>
</tr>
<tr>
<td>On Life</td>
<td>1177</td>
</tr>
<tr>
<td>England in 1819</td>
<td>1180</td>
</tr>
<tr>
<td>'Lift not the painted veil'</td>
<td>1181</td>
</tr>
<tr>
<td>From Prometheus Unbound (1820)</td>
<td></td>
</tr>
<tr>
<td>To a Skylark</td>
<td>1181</td>
</tr>
<tr>
<td>A Defence of Poetry; or, Remarks Suggested by an Essay Entitled</td>
<td></td>
</tr>
<tr>
<td>'The Four Ages of Poetry' (extracts)</td>
<td>1184</td>
</tr>
<tr>
<td>Adonais: An Elegy on the Death of John Keats (1821)</td>
<td>1199</td>
</tr>
<tr>
<td>From Posthumous Poems (1824)</td>
<td></td>
</tr>
<tr>
<td>Music, when soft voices die</td>
<td>1217</td>
</tr>
<tr>
<td>When passion's trance is overpast</td>
<td>1218</td>
</tr>
<tr>
<td>To Edward Williams (&quot;The serpent is shut out from Paradise&quot;)</td>
<td>1218</td>
</tr>
<tr>
<td>With a Guitar, to Jane</td>
<td>1220</td>
</tr>
<tr>
<td>John Clare (1793–1864)</td>
<td>1223</td>
</tr>
<tr>
<td>From The London Magazine (1822)</td>
<td></td>
</tr>
<tr>
<td>To Elia</td>
<td>1224</td>
</tr>
<tr>
<td>Sonnet</td>
<td>1224</td>
</tr>
<tr>
<td>From The Shepherd's Calendar (1827)</td>
<td></td>
</tr>
<tr>
<td>January (A Cottage Evening) (extract)</td>
<td>1225</td>
</tr>
<tr>
<td>June (extract)</td>
<td>1226</td>
</tr>
<tr>
<td>To the Snipe</td>
<td>1227</td>
</tr>
<tr>
<td>The Flitting</td>
<td>1230</td>
</tr>
<tr>
<td>The Badger</td>
<td>1235</td>
</tr>
<tr>
<td>A Vision</td>
<td>1237</td>
</tr>
<tr>
<td>'I am'</td>
<td>1237</td>
</tr>
<tr>
<td>An Invite to Eternity</td>
<td>1238</td>
</tr>
<tr>
<td>Little Trotty Wagtail</td>
<td>1239</td>
</tr>
</tbody>
</table>
### Felicia Dorothea Hemans (née Browne) (1793–1835)

<table>
<thead>
<tr>
<th>Source and Works</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>From <em>Poems</em> (1808)</td>
<td>1247</td>
</tr>
<tr>
<td>Written on the Sea-Shore</td>
<td></td>
</tr>
<tr>
<td>From <em>Welsh Melodies</em> (1822)</td>
<td>1247</td>
</tr>
<tr>
<td>The Rock of Cader Idris</td>
<td></td>
</tr>
<tr>
<td>From <em>The Works of Mrs Hemans</em> (1839)</td>
<td>1248</td>
</tr>
<tr>
<td>Manuscript fragments in prose</td>
<td></td>
</tr>
<tr>
<td>From <em>Records of Woman: With Other Poems</em> (1828)</td>
<td>1249</td>
</tr>
<tr>
<td>Records of Woman (complete sequence)</td>
<td></td>
</tr>
<tr>
<td>Dedication</td>
<td>1250</td>
</tr>
<tr>
<td>Arabella Stuart</td>
<td>1250</td>
</tr>
<tr>
<td>The Bride of the Greek Isle</td>
<td>1257</td>
</tr>
<tr>
<td>The Switzer’s Wife</td>
<td>1262</td>
</tr>
<tr>
<td>Properzia Rossi</td>
<td>1265</td>
</tr>
<tr>
<td>Gertrude, or Fidelity till Death</td>
<td>1269</td>
</tr>
<tr>
<td>Imelda</td>
<td>1271</td>
</tr>
<tr>
<td>Edith, a Tale of the Woods</td>
<td>1274</td>
</tr>
<tr>
<td>The Indian City</td>
<td>1279</td>
</tr>
<tr>
<td>The Peasant Girl of the Rhône</td>
<td>1284</td>
</tr>
<tr>
<td>Indian Woman’s Death Song</td>
<td>1286</td>
</tr>
<tr>
<td>Joan of Arc, in Rheims</td>
<td>1288</td>
</tr>
<tr>
<td>Pauline</td>
<td>1291</td>
</tr>
<tr>
<td>Juana</td>
<td>1293</td>
</tr>
<tr>
<td>The American Forest Girl</td>
<td>1295</td>
</tr>
<tr>
<td>Costanza</td>
<td>1297</td>
</tr>
<tr>
<td>Madeline, a Domestic Tale</td>
<td>1300</td>
</tr>
<tr>
<td>The Queen of Prussia’s Tomb</td>
<td>1302</td>
</tr>
<tr>
<td>The Memorial Pillar</td>
<td>1304</td>
</tr>
<tr>
<td>The Grave of a Poetess</td>
<td>1306</td>
</tr>
<tr>
<td><em>Miscellaneous Pieces</em> (1828)</td>
<td></td>
</tr>
<tr>
<td>The Homes of England</td>
<td>1308</td>
</tr>
<tr>
<td>The Sicilian Captive</td>
<td>1309</td>
</tr>
<tr>
<td>To Wordsworth</td>
<td>1312</td>
</tr>
<tr>
<td>The Spirit’s Mysteries</td>
<td>1312</td>
</tr>
<tr>
<td>The Graves of a Household</td>
<td>1314</td>
</tr>
<tr>
<td>From <em>Songs of the Affections, with Other Poems</em> (1830)</td>
<td></td>
</tr>
<tr>
<td>The Land of Dreams</td>
<td>1315</td>
</tr>
<tr>
<td>Nature’s Farewell</td>
<td>1316</td>
</tr>
<tr>
<td>Second Sight</td>
<td>1318</td>
</tr>
</tbody>
</table>

*Silent Love*

[‘O could I be as I have been’]

---

72x570 Felicia Dorothea Hemans (née Browne) (1793-1835) 1241

From *Poems* (1808)

Written on the Sea-Shore

From *Welsh Melodies* (1822)

The Rock of Cader Idris

From *The Works of Mrs Hemans* (1839)

Manuscript fragments in prose

From *Records of Woman: With Other Poems* (1828)

Records of Woman (complete sequence)

Dedication

Arabella Stuart

The Bride of the Greek Isle

The Switzer’s Wife

Properzia Rossi

Gertrude, or Fidelity till Death

Imelda

Edith, a Tale of the Woods

The Indian City

The Peasant Girl of the Rhône

Indian Woman’s Death Song

Joan of Arc, in Rheims

Pauline

Juana

The American Forest Girl

Costanza

Madeline, a Domestic Tale

The Queen of Prussia’s Tomb

The Memorial Pillar

The Grave of a Poetess

*Miscellaneous Pieces* (1828)

The Homes of England

The Sicilian Captive

To Wordsworth

The Spirit’s Mysteries

The Graves of a Household

From *Songs of the Affections, with Other Poems* (1830)

The Land of Dreams

Nature’s Farewell

Second Sight
From The Works of Mrs Hemans (1839)
Despondency and Aspiration

From The New Monthly Magazine (1835)
Thoughts During Sickness: II. Sickness Like Night

John Gibson Lockhart (1794–1854)

From Blackwood's Edinburgh Magazine (August 1818)
The Cockney School of Poetry No. IV (extracts)

John Keats (1795–1821)

From Poems (1817)
On First Looking into Chapman's Homer
Addressed to Haydon
On the Grasshopper and the Cricket

From Endymion: A Poetic Romance (1818) (extracts)
['A thing of beauty is a joy for ever']
[Hymn to Pan]
[The Pleasure Thermometer]

Letter from John Keats to Benjamin Bailey, 22 November 1817 (extract)
Letter from John Keats to George and Tom Keats, 21 December 1817 (extract)

On Sitting Down to Read King Lear Once Again
Sonnet: 'When I have fears that I may cease to be'
Letter from John Keats to John Hamilton Reynolds, 3 February 1818 (extract)
Letter from John Keats to John Hamilton Reynolds, 3 May 1818 (extract)

From Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820)
Hyperion: A Fragment

Letter from John Keats to Richard Woodhouse, 27 October 1818

From Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820)
The Eve of St Agnes

Journal-Letter from John Keats to George and Georgiana Keats, 14 February–3 May 1819 (extracts)

La Belle Dame Sans Merci: A Ballad

From Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820)
Ode to Psyche
Ode to a Nightingale
Ode on a Grecian Urn
Ode on Melancholy
Ode on Indolence
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Source</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820)</td>
<td>Lamia</td>
<td>From Lamia, Isabella, The Eve of St Agnes, and Other Poems (1820)</td>
<td>1403</td>
</tr>
<tr>
<td></td>
<td>To Autumn</td>
<td></td>
<td>1419</td>
</tr>
<tr>
<td></td>
<td>The Fall of Hyperion: A Dream</td>
<td></td>
<td>1420</td>
</tr>
<tr>
<td></td>
<td>Bright star, would I were steadfast as thou art</td>
<td></td>
<td>1433</td>
</tr>
<tr>
<td></td>
<td>[This living hand, now warm and capable]</td>
<td></td>
<td>1433</td>
</tr>
<tr>
<td>Hartley Coleridge (1796–1849)</td>
<td></td>
<td></td>
<td>1434</td>
</tr>
<tr>
<td></td>
<td>From Poems (1833)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sonnet IX (‘Long time a child, and still a child’)</td>
<td></td>
<td>1434</td>
</tr>
<tr>
<td></td>
<td>From Essays and Marginalia (1851)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sonnet: ‘When I review the course that I have run’</td>
<td></td>
<td>1435</td>
</tr>
<tr>
<td></td>
<td>’To Wordsworth</td>
<td></td>
<td>1435</td>
</tr>
<tr>
<td>Mary Wollstonecraft Shelley (née Godwin) (1797–1851)</td>
<td></td>
<td></td>
<td>1435</td>
</tr>
<tr>
<td></td>
<td>From Journals</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>28 May 1817</td>
<td></td>
<td>1437</td>
</tr>
<tr>
<td></td>
<td>15 May 1824</td>
<td></td>
<td>1437</td>
</tr>
<tr>
<td></td>
<td>On Reading Wordsworth’s Lines on Peele Castle</td>
<td></td>
<td>1438</td>
</tr>
<tr>
<td></td>
<td>A Dirge</td>
<td></td>
<td>1439</td>
</tr>
<tr>
<td></td>
<td>[Oh listen while I sing to thee]</td>
<td></td>
<td>1439</td>
</tr>
<tr>
<td></td>
<td>From The Poetical Works of Percy Bysshe Shelley ed. Mary Shelley (1839)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Note on the ‘Prometheus Unbound’ (extracts)</td>
<td></td>
<td>1440</td>
</tr>
<tr>
<td>Letitia Elizabeth Landon (1802–1838)</td>
<td></td>
<td></td>
<td>1442</td>
</tr>
<tr>
<td></td>
<td>From The Improvisatrice and Other Poems (1824)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Improvisatrice: Introduction</td>
<td></td>
<td>1448</td>
</tr>
<tr>
<td></td>
<td>[Sappho’s Song]</td>
<td></td>
<td>1449</td>
</tr>
<tr>
<td></td>
<td>From New Monthly Magazine (1835)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stanzas on the ‘Death of Mrs. Hemans’</td>
<td></td>
<td>1450</td>
</tr>
<tr>
<td></td>
<td>From Fisher’s Drawing Room Scrap-Book (1838)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Felicia Hemans</td>
<td></td>
<td>1453</td>
</tr>
<tr>
<td></td>
<td>From The Works of L. E. Landon (1838)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scenes in London: Piccadilly</td>
<td></td>
<td>1455</td>
</tr>
<tr>
<td></td>
<td>The Princess Victoria</td>
<td></td>
<td>1457</td>
</tr>
<tr>
<td></td>
<td>From The Zenana, and Minor Poems of L.E.L. (1839)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>On Wordsworth’s Cottage, near Grasmere Lake</td>
<td></td>
<td>1458</td>
</tr>
<tr>
<td></td>
<td>From Life and Literary Remains of L.E.L. (1841)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Poet’s Lot</td>
<td></td>
<td>1460</td>
</tr>
</tbody>
</table>
Elizabeth Barrett Browning (1806–1861)

From The Globe and Traveller (30 June 1824)
  Stanzas on the Death of Lord Byron (composed shortly after 14 May 1824)

From New Monthly Magazine (1835)
  Stanzas Addressed to Miss Landon, and suggested by her
  'Stanzas on the Death of Mrs Hemans'

From The Athenaeum (26 January 1839)
  L.E.L.’s Last Question

From The Athenaeum (29 October 1842)
  Sonnet on Mr Haydon’s Portrait of Mr Wordsworth

Index of first lines

Index to headnotes and notes