



Coleridge And Wordsworth

William Wordsworth



Coleridge And Wordsworth:

The Works of Samuel Taylor Coleridge Samuel Taylor Coleridge, 1994 The Wordsworth Poetry Library comprises the works of the greatest English speaking poets as well as many lesser known poets Each collection has a specially commissioned introduction *Wordsworth and Coleridge* Gene W. Ruoff, 1989 This work is an intensive exploration of six early texts of three icons of English speaking culture William Wordsworth's Ode Intimations on Immortality from Recollections of Early Childhood and Resolution and Independence and Samuel Taylor Coleridge's Dejection An Ode Almost two centuries of cultural codification have firmly established these poems as canonical works necessary for an understanding of their authors of their age and of poetry **Lyrical Ballads** William Wordsworth, S. T. Coleridge, Thomas Hutchinson, 2017-05-19 *Lyrical Ballads with a Few Other Poems* is a collection of poems by William Wordsworth and Samuel Taylor Coleridge first published in 1798 and generally considered to have marked the beginning of the English Romantic movement in literature The immediate effect on critics was modest but it became and remains a landmark changing the course of English literature and poetry Most of the poems in the 1798 edition were written by Wordsworth with Coleridge contributing only four poems to the collection including one of his most famous works *The Rime of the Ancient Mariner* A second edition was published in 1800 in which Wordsworth included additional poems and a preface detailing the pair's avowed poetical principles For another edition published in 1802 Wordsworth added an appendix titled *Poetic Diction* in which he expanded the ideas set forth in the preface Wordsworth and Coleridge set out to overturn what they considered the priggish learned and highly sculpted forms of 18th century English poetry and bring poetry within the reach of the average person by writing the verses using normal everyday language They place an emphasis on the vitality of the living voice that the poor use to express their reality Using this language also helps assert the universality of human emotions Even the title of the collection recalls rustic forms of art the word *lyrical* links the poems with the ancient rustic bards and lends an air of spontaneity while ballads are an oral mode of storytelling used by the common people In the Advertisement included in the 1798 edition Wordsworth explained his poetical concept The majority of the following poems are to be considered as experiments They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purpose of poetic pleasure 4 If the experiment with vernacular language was not enough of a departure from the norm the focus on simple uneducated country people as the subject of poetry was a signal shift to modern literature One of the main themes of *Lyrical Ballads* is the return to the original state of nature in which people led a purer and more innocent existence Wordsworth subscribed to Rousseau's belief that humanity was essentially good but was corrupted by the influence of society This may be linked with the sentiments spreading through Europe just prior to the French Revolution Samuel Taylor Coleridge 21 October 1772 25 July 1834 was an English poet literary critic philosopher and theologian who with his friend William Wordsworth was a founder of the Romantic Movement in England and a member of

the Lake Poets Thomas Hutchinson 9 September 1711 3 June 1780 was a businessman historian and a prominent Loyalist politician of the Province of Massachusetts Bay in the years before the American Revolution He has been referred to as the most important figure on the loyalist side in pre Revolutionary Massachusetts William Wordsworth 7 April 1770 23 April 1850 was a major English Romantic poet who with Samuel Taylor Coleridge helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* 1798 Wordsworth's magnum opus is generally considered to be *The Prelude* a semiautobiographical poem of his early years that he revised and expanded a number of times It was posthumously titled and published before which it was generally known as the poem to Coleridge Wordsworth was Britain's Poet Laureate from 1843 until his death from pleurisy on 23 April 1850 *Coleridge, Wordsworth, and Romantic Autobiography* Sheila M. Kearns,1995 In examining the way in which Wordsworth's and Coleridge's autobiographical projects intertwine at both a textual and a personal level this study provides an important account of the way in which Romantic autobiography constitutes a response to the conditions of authorship and textual authority that arise at the end of the eighteenth century and the beginning of the nineteenth *Select Poems of Coleridge, Wordsworth, Campbell, Longfellow* Frederick Henry Sykes,1895 *Coleridge and the Idea of Friendship, 1789-1804* Gurion Taussig,2002 This book analyzes Coleridge's male friendships during the 1790s It shows the poet's experience of relationship is structured by and contributes to contemporary debate about friendship Examination of Coleridge's epistolary relations with Poole Southey Lamb Lloyd Thelwall Wordsworth and Godwin demonstrates that each friendship negotiates issues of relationship discussed throughout English culture of this period *Lyrical Ballads, with Other Poems* William Wordsworth,2015-12-13 William Wordsworth 1770 1850 was a major English Romantic poet who with Samuel Taylor Coleridge helped to launch the Romantic Age in English literature with their joint publication *Lyrical Ballads* 1798 Wordsworth's magnum opus is generally considered to be *The Prelude* a semiautobiographical poem of his early years that he revised and expanded a number of times It was posthumously titled and published before which it was generally known as the poem to Coleridge Wordsworth was Britain's Poet Laureate from 1843 until his death in 1850 *Coleridge, Wordsworth, and the Language of Allusion* Lucy Newlyn,1986 In her study of two creative minds Lucy Newlyn offers a startlingly new version of the poetic interaction between Coleridge and Wordsworth during the critical years from 1797 to 1807 Rejecting the traditional accounts even those given by the poets themselves which have minimized the differences between the two Newlyn demonstrates that it is only on the most superficial level that each poet seemed to be the other's ideal audience Below that surface she insists there were radical dissimilarities between the two which led to a kind of creative misunderstanding by which each artist clearly defined himself in relation to the other Because it is in the poet's private language of allusion that these differences are most clearly seen the book concludes that this private language spoken by artists amongst themselves may in fact be the most aggressive of literary forms **Lyrical Ballads, with a Few Other Poems** William Wordsworth,Samuel Taylor Coleridge,2007-11 William Wordsworth 1770 1850

was a major English romantic poet who with Samuel Taylor Coleridge helped launch the Romantic Age in English literature with their 1798 joint publication *Lyrical Ballads*. Wordsworth's masterpiece is generally considered to be *The Prelude*, an autobiographical poem of his early years that was revised and expanded a number of times. It was never published during his lifetime and was only given the title after his death. Up until this time it was generally known as the poem to Coleridge. Wordsworth was England's Poet Laureate from 1843 until his death in 1850. Samuel Taylor Coleridge (1772-1834) was an English poet, critic, and philosopher, one of the Lake Poets. He is probably best known for his poems *The Rime of the Ancient Mariner* and *Kubla Khan*, as well as his major prose work *Biographia Literaria*. Coleridge was critical of the literary taste of his contemporaries and a literary conservative insofar as he was afraid that the lack of taste in the ever-growing masses of literate people would mean a continued desecration of literature itself.

Lyrical Ballads, 1800 William Wordsworth, 1997
The 1800 edition of *Lyrical Ballads* consists of two volumes. The first contains most of the poems of the 1798 volume, though in a different order, together with a Preface in which Wordsworth, working from Coleridge's notes, delivers the first sustained exposition by either poet of their shared convictions on the nature of poetry and its language. The second contains wholly new poems, including the Lucy poems, *There was a Boy*, *The Brothers*, and *Michael*. In its two-volume form, *Lyrical Ballads* is reissued in 1802 and 1805 as the new voice of Wordsworth's poetry comes gradually to be heard.

Wordsworth's Slumber and the Problematics of Reading Brian G. Caraher, 2010-11-01
William Wordsworth's Poetry Daniel Robinson, 2010-12-09
Coleridge's Political Poetics Jacob Lloyd, 2023-12-18
This book considers Samuel Taylor Coleridge's engagement with Whig poetry, a tradition of verse from the eighteenth century which celebrated the political and constitutional arrangements of Britain as guaranteeing liberty. It argues that during the 1790s Coleridge was able to articulate radical ideas under the cover of widely accepted principles through his references to this poetry. He positioned his poetry within a mainstream discourse even as he favoured radical social change. Jacob Lloyd argues that the poets Mark Akenside, William Lisle Bowles, and William Cowper each provided Coleridge with a kind of Whig poetics to which he responded. When these references are understood, much of Coleridge's work, which seems purely personal or imaginative, gains a political dimension. In addition, Lloyd reassesses Coleridge's relationship with Thomas Percy's *Reliques of Ancient English Poetry* to provide an original political reading of *The Rime of the Ancient Mariner*. This book revises our understanding of the political and poetic development of a major poet and, in doing so, provides a new model for the origins of British Romanticism more broadly.

English Romantic Poetry Albert S. Gerard, 2023-11-15
English Romantic Poetry: Ethos, Structure, and Symbol in Coleridge, Wordsworth, Shelley, and Keats delves into the profound complexities and intellectual struggles of four seminal English Romantic poets. The book emphasizes the importance of reading their poetry in context, recognizing that great poetry transcends abstract statements and embodies deeper truths about nature, knowledge, and art. The author argues that understanding these poets requires more than just analyzing their works for abstract

generalizations rather it calls for a close dissection of the poetry itself which reflects the poets desire to express a unified intuition of the world By focusing on structure symbol and the interplay of elements in their poems the study examines how the organization of a poem reveals the poet s worldview at the time of writing The analysis is organized into two main groups of poems poems of perplexity and poems of reconciliation The first group includes works that reflect the poets existential struggles and disillusionment as they grapple with the tension between youthful idealism and harsh reality These poems written in the early years of the poets lives embody a sense of personal and philosophical turmoil In contrast the second group comprises poems of reconciliation which reflect how these poets eventually synthesized their inner conflicts into a positive and reconciled vision The book aims to show how despite their apparent rebellion against classical traditions these poets contribute to a broader Western philosophical tradition seeking clarity acceptance and creative resolution Through this deep and thoughtful analysis the book offers new insights into the essence of Romantic poetry and its enduring relevance This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1968 Coleridge and Wordsworth Stephen Prickett,1970-03 Originally published in 1980 this is a study of the romanticism of Coleridge and Wordsworth Their concern with creativity and the conditions that helped or hindered their own artistic development produced a new concept of mental growth a modern view of the mind as organic active and unifying In particular we see how their aesthetics evolved from a personal and intuitional need to reaffirm value in their own lives Their discovery of the fundamental ambiguity of such intuition is discussed in relation to some ideas of Empson Gombrich and Ehrenzweig As well as an essay in criticism this is a contribution to the history of ideas drawing together points in the background of philosophical and psychological theory from Hartley and Wesley to John Stuart Mill Since many of our ideas about imagination symbolism and creativity are ultimately derived from Coleridge and Wordsworth this is a book for students of romantic and modern literature **William Wordsworth: The Pedlar, Tintern Abbey, the Two-Part Prelude** William Wordsworth,1985-01-31 The editor has included a full critical introduction as well as notes at the bottom of each page to help those who are reading the poems for the first time Lyrical Ballads, and Other Poems, 1797-1800 William Wordsworth,1992 The present edition provides the first comprehensive textual history from earliest manuscript to final lifetime printing of the poems published in the epochal Lyrical Ballads and of contemporaneous short poems by Wordsworth 1770 1850 For those poems originally published in 1800 this edition is *Select Poems of Coleridge, Wordsworth, Campbell, Longfellow* Various,2010-06 Many of the earliest books particularly those dating back to the 1900s and before are now extremely scarce and increasingly expensive We are republishing these classic works in affordable high quality modern editions using the original text and artwork **Wordsworth's Poems of 1807** William Wordsworth,1987

Poems in two volumes Wordsworth William 1770 1850 *Coleridge's Dejection Ode* J.C.C. Mays, 2019-01-22 Coleridge's Dejection Ode completes J C C Mays analysis of Coleridge's poetry following Coleridge's Ancient Mariner Palgrave 2016 and Coleridge's Experimental Poetics Palgrave 2013 Dejection An Ode stands alone in Coleridge's oeuvre written at a time of personal crisis it reaches far back and deeply into his thinking in an attempt to find a poetic solution to ideas and problems he had mulled over for a long time Mays reveals how the poem also marks the opening of the second half of Coleridge's career as both poet and thinker In three central chapters Mays examines the new style that evolved in the process of writing the Ode the technical means of metrics rhyme and grammar language and allusion and symbol and structure He recounts the complex sometimes controversial critical history of the Ode and suggests an editorial solution to the problem created by the Letter to Sara Hutchinson re-evaluates the position of Wordsworth in the poem apropos the political statement it makes clarifies the distinction between the views on Imagination expressed and those contained in Biographia Literaria and traces the links of the concept dejection as it underpins Coleridge's late poems

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