Magazine that Christopher North (Professor Wilson) published the *Noctes Ambrosianæ*—lively conversations that treated of all the topics of the day. It was in the *Edinburgh Review* that Macaulay and Sydney Smith and Jeffrey wrote essays on literature, politics, and philosophy. It was in *Fraser's Magazine* that THOMAS CARLYLE first came before the public with *Sartor Resartus* and the *Lectures on Heroes*, books which gave an entirely new impulse to the generation in which we live. Of all these miscellaneous writers, Carlyle was the most original, and Thomas De Quincey the greatest writer of English prose. DE QUINCEY'S style has so peculiar a quality that it stands alone. The sentences are built up like passages in a fugue, and there is nothing in English literature which can be compared in involved melody to the prose of the *Confessions of an English Opium Eater*. One man alone in our own day is as great a master of English Prose, John Ruskin. He has created a new literature, that of art, and all the subjects related to it; and the work he has done has more genius and is more original than any other prose work of his time. Some of De Quincey's best work was done on the lives of the poets of his day; and indeed a great part of the miscellaneous literature consisted of *Criticism on poetry*, past and present. Coleridge, Charles Lamb, and Campbell carried on that study of the Elizabethan and earlier poetry which Warton had begun in the eighteenth century. Wordsworth wrote admirable prose on poetry, and the prose of his Essays just now published, especially of that *on the Convention of Cintra*, is quite stately. W. Hazlitt, W. S. Landor, Jeffrey, and a host of others added to the literature of criticism, and the ceaseless discussion of the works of the poets made them the foremost literary figures of the day. It is the work of the poets that we now take up, and in tracing it from the time of Pope to 1832 we shall complete this Primer.

CHAPTER VIII.

POETRY, FROM 1730 TO 1832.

Ramsay's *Gentle Shepherd*, **1725**.—Thomson's *Seasons*, **1730**.—Gray and Collins, *Poems*, **1746-1757**.—Goldsmith's *Traveller*, **1764**.—Chatterton's *Poems*, **1770**.—Blake's *Poems*, **1777-1794**.—Crabbe's *Village*, **1783**.—Cowper's *Task*, **1785**.—Burns's *first Poems*, **1786**.—Campbell's *Pleasures of Hope*, **1799**.—Wordsworth's *Lyrical Ballads*, **1798**; his *Prelude*, **1806**; *Excursion*, **1814**.—Coleridge's *Christabel*, **1805**.—Scott's *Lay of the Last Minstrel*, *Marmion*, *Lady of the Lake*, **1805-8-10**.—Byron's *Poems*, **1807-1823**.—Shelley's *Poems*, **1813-1821**.—Keats' *Poems*, **1817-1820**.—Tennyson's *first Poems*, **1830**.

132. The Elements and Forms of the New Poetry.—The poetry we are now to study may be divided into *two periods*. The first dates from about the middle of Pope's life, and closes with the publication of Cowper's *Task*, 1785; the second begins with the *Task* and closes in 1832. The first is not wrongly called a time of transition. The influence of the poetry of the past lasted; new elements were added to poetry, and new forms of it took shape. There was a change also in the style and in the subject of poetry. Under these heads I shall bring together the various poetical works of this period.

(1.) *The influence of the didactic and satirical poetry of the critical school lingered* among the new elements which I shall notice. It is found in Johnson's two satires on the manners of his time, the *London*, 1738, and the *Vanity of Human Wishes*, 1749; in Robert Blair's dull poem of *The Grave*, 1743; in Edward Young's *Night Thoughts*, 1743, a poem on the immortality of the soul, and in his satires on *The Universal Passion of Fame;* in the tame work of Richard Savage, Johnson's poor friend; and

in the short-lived but vigorous satires of Charles Churchill, who died in 1764, twenty years after Savage. The *Pleasures of the Imagination*, 1744, by Mark Akenside, belongs also in spirit to the time of Queen Anne, and was suggested by Addison's essays in the *Spectator* on imagination.

(2.) *The study of the Greek and Latin classics revived*, and with it a more artistic poetry. Not only correct form, for which Pope sought, but beautiful form also was sought after. Men like THOMAS GRAY and WILLIAM COLLINS strove to pour into their work that simplicity of beauty which the Greek poets and Italians like Petrarca had reached as the last result of genius restrained by art. Their poems, published between 1746 and 1757, are exquisite examples of perfectly English work wrought in the spirit of classic art. They remain apart as a unique type of poetry. The refined workmanship of these poets, their manner of blending together natural feeling and natural scenery, their studious care in the choice of words are worthy of special study.

(3.) *The study of the Elizabethan and the earlier poets like Chaucer, and of the whole course of poetry in England, was taken up with great interest.* Shakespeare and Chaucer had engaged both Dryden and Pope; but the whole subject was now enlarged. Gray like Pope projected a history of English poetry, and his *Ode on the Progress of Poesy* illustrates this new interest. Thomas Warton wrote his *History of English Poetry*, 1774-78, and in doing so gave fresh material to the poets. They began to take delight in the childlikeness and naturalness of Chaucer as distinguished from the artificial and critical verse of the school of Pope. Shakespeare was studied in a more accurate way. Pope's, Theobald's, Sir Thomas Hanmer's, and Warburton's editions of Shakespeare were succeeded by Johnson's in 1765; and Garrick the actor

began the restoration of the genuine text of Shakespeare's plays for the stage.

Spenser formed the spirit and work of some poets, and T. Warton wrote an essay on the *Faerie Queen*. William Shenstone's *Schoolmistress*, 1742, was one of these Spenserian poems, and so was the *Castle of Indolence*, 1748, by James Thomson author of the *Seasons*. James Beattie, in the *Minstrel*, 1774, a didactic poem, followed the stanza and manner of Spenser.

(4.) A new element—*interest in the romantic past*—was added by the publication of Dr. Percy's *Reliques of Ancient English Poetry*, 1765. The narrative ballad and the narrative romance, afterwards taken up and perfected by Sir Walter Scott, now struck their roots afresh in English poetry. Men began to seek among the ruder times of history for wild, natural stories of human life; and the pleasure in these increased and accompanied the growing love of lonely, even of savage scenery. The *Ossian*, 1762, of James Macpherson, which gave itself out as a translation of Gaelic epic poems, is an example of this new element. Still more remarkable in this way were the poems of THOMAS CHATTERTON, the 'marvellous boy,' who died by his own hand in 1770, at the age of seventeen. They were imitations of old poetry. He pretended to have discovered in a muniment room at Bristol, the *Death of Sir Charles Bawdin* and other poems by an imaginary monk named Thomas Rowley. Written with the old spelling, and with a great deal of lyrical invention, they raised around them a great controversy. I may mention as an instance of the same tendency, even before the *Reliques*, Gray's translations from the Norse and British poetry and his poem of the *Bard*, in which the bards of Wales are celebrated.

133. **Change of Style.**—We have seen how the natural style of the Elizabethan poets had ended by

producing an unnatural style. In reaction from this the critical poets set aside natural feeling as having nothing to do with the expression of thought in verse, and wrote according to rules of art which they had painfully worked out. Their style in doing this lost life and fire; and losing these, lost art which has its roots in emotion, and gained artifice which has its roots in intellectual analysis. Being unwarmed by any natural feeling it became as unnatural, considered as a poetic style, as that of the later Elizabethan poets. We may sum up then the whole history of the style of poetry from Elizabeth to George I.—the style of the first-rate poets being excepted—in these words: *Nature without Art, and Art without Nature, had reached similar but not identical results in style.* But in the process two things had been learned. First, that artistic rules were necessary and secondly, that natural feeling was necessary, in order that poetry should have a style fitted to express nobly the emotions and thoughts of man. The way was therefore now made ready for a style in which the Art should itself be Nature, and it sprang at once into being in the work of the poets of this time. The style of Gray and Collins is polished to the finest point, and yet is instinct with natural feeling. Goldsmith is natural even to simplicity, and yet his verse is even more accurate than Pope's. Cowper's style, in such poems as the *Lines to his Mother's Picture*, and in lyrics like the *Loss of the Royal George*, arises out of the simplest pathos, and yet is as pure in expression as Greek poetry. The work was then done; but as yet the element of fervent passion did not enter into poetic style. We shall see how that came in after 1789.

134. **Change of Subject.—Nature.**—We have said at the beginning of this Primer that poets worked on two great subjects,—Man and Nature. Up to the age of Pope the subject of Man was alone treated, and we

have seen how many phases it went through. There remained the subject of Nature and of man's relation to it; that is, of the visible landscape, sea and sky and all that men feel in contact with them. Natural scenery had been hitherto only used as a background to the picture of human life. It now began to take a much larger place in poetry and after a time grew to occupy a distinct place of its own apart from Man. It is the growth of this new subject which will engage us now.

135. **The Poetry of Natural Description.**—We have found already traces in the poets of a pleasure in rural things and the emotions they awakened. This appears chiefly among the Puritans, who because they hated the politics of the Stuarts before the civil war and the corruption of the court after it, lived apart from the town in quietude. The best natural description we have before the time of Pope is that of two Puritans, Marvel and Milton. But the first poem devoted to natural description appeared while Pope was yet alive in the very midst of a vigorous town poetry. It was the *Seasons*, 1726-30; and it is curious, remembering what I have said about the peculiar turn of the Scotch for natural description, that it was the work of JAMES THOMSON, a Scotchman. It described the scenery and country life of Spring, Summer, Autumn, and Winter. He wrote with his eye upon their scenery, and even when he wrote of it in his room, it was with "a recollected love." The descriptions were too much like catalogues, the very fault of the previous Scotch poets, and his style was always heavy and often cold, but he was the first poet who led the English people into that new world of nature in poetry, which has moved and enchanted us in the work of Wordsworth, Shelley, Keats and Tennyson, but which was entirely impossible for Pope to understand. The impulse he gave was soon followed. Men left the town to visit the country and record their

feelings. William Somerville's *Chase*, 1735, and John Dyer's *Grongar Hill*, 1726, a description of a journey in South Wales, and his *Fleece*, 1757, are full of country sights and scenes: even Akenside mingled his spurious philosophy with pictures of solitary natural scenery.

Foreign travel now enlarged the love of nature. Gray's letters, some of the best in the English language, describe natural scenery with a minuteness quite new in English Literature. In his poetry he used the description of nature as "its most graceful ornament," but never made it the subject. In the *Elegy in a Country Churchyard*, and in the *Ode on a Distant Prospect of Eton College*, natural scenery is interwoven with reflections on human life, and used to point its moral. Collins observes the same method in his *Ode on the Passions* and the *Ode to Evening*. There is then as yet no love of nature for its own sake. A further step was made by OLIVER GOLDSMITH in his *Traveller*, 1764, a sketch of national manners and governments, and in his *Deserted Village*, 1770. He describes natural scenery with less emotion than Collins, and does not moralize it like Gray. The scenes he paints are pure pictures, and he has no personal interest in them. The next step was made by men like the two Wartons and by John Logan, 1782. Their poems do not speak of nature and human life, but of nature and themselves. They see the reflection of their own joys and sorrows in the woods and streams, and for the first time the pleasure of being alone with nature apart from men became a distinct element in modern poetry. In the later poets it becomes one of their main subjects. These were the steps towards that love of nature for its own sake which we shall find in the poets who followed Cowper. One poem of the time almost anticipates it. It is the *Minstrel*, 1771, of THOMAS BEATTIE. This poem represents a young poet educated almost altogether by lonely communion with and love of nature, and both in the spirit and treatment of the first part of

the story resembles very closely Wordsworth's description of his own education by nature in the beginning of the *Prelude*, and the history of the pedler in the first book of the *Excursion*.

136. **Further Change of Subject.—Man.**—During this time the interest in Mankind, that is, in Man independent of nation, class and caste, which we have seen in prose, and which was stimulated by the works of Voltaire and Rousseau, began to influence poetry. It broke out into a fierce extreme in the French Revolution, but long before that event it entered into poetry in various ways as it had entered into society and politics. One form of it appeared in the interest the poets began to take in men of other nations than England; another form of it—and this was increased by the Methodist revival—was the interest in the lives of the poor. Thomson speaks with sympathy of the Siberian exile and the Mecca pilgrim, and the *Traveller* of Goldsmith enters into foreign interests. His *Deserted Village*, Shenstone's *Schoolmistress*, Gray's *Elegy* celebrate the annals of the poor. Michael Bruce in his *Lochleven* praises the "secret primrose path of rural life," and Dr. John Langhorne in his *Country Justice* pleads the cause of the poor and paints their sorrows. Connected with this new element is the simple ballad of simple love, such as Shenstone's *Jemmy Dawson*, Mickle's *Mariner's Wife*, Goldsmith's *Edwin and Angelina*, poems which started a new type of human poetry, afterwards worked out more completely in the *Lyrical Ballads* of Wordsworth. In a class apart I call attention to the *Song of David*, a long poem written by Christopher Smart, a friend of Johnson's. It will be found in Chambers' "Cyclopædia of English Literature." Composed for the most part in a madhouse, the song has a touch here and there of the overforcefulness and the lapsing thoughts of a half insane brain. But its power of metre and of imaginative presentation of thoughts and

things, and its mingling of sweet and grand religious poetry ought to make it better known. It is unique in style and in character.

137. **Scottish Poetry** illustrates and anticipates the poetry of the poor and the ballad. We have not mentioned it since Sir David Lyndsay, for with the exception of stray songs its voice was silent for a century and a half. It revived in ALLAN RAMSAY, a friend of Pope and Gay. His light pieces of rustic humour were followed by the *Tea Table Miscellany* and the *Ever-Green*, collections of existing Scottish songs mixed up with some of his own. They carried on the song of rural life and love and humour which Burns perfected. Ramsay's pastoral drama of the *Gentle Shepherd*, 1725, is a pure, tender and genuine picture of Scottish life and love among the poor and in the country. ROBERT FERGUSON deserves to be named because he kindled the muse of Burns, and his occasional pieces, 1773, are chiefly, concerned with the rude and humourous life of Edinburgh. The Ballad, always continuous in Scotland, took a more modern but very pathetic form in such productions as *Auld Robin Gray* and the *Flowers of the Forest*, a mourning for those who fell at Flodden Field. The peculiarities I have dwelt on already continue in this revival. There is the same nationality, the same rough wit, the same love of nature, but the love of colour has lessened. With ROBERT BURNS poetry written in the Scotch dialect may be said to say its last word of genius, though it lingered on in JAMES HOGG's lovely poem of *Kilmeny* in *The Queen's Wake*, 1813, and continues a song-making existence to the present day.

138. **The Second Period of the New Poetry.**—The new elements and the changes on which I have dwelt are expressed by three poets—Cowper, Crabbe and Burns. But before these we must mention the poems of WILLIAM BLAKE, the artist, and for three reasons. (1.) They represent the new elements. *The*

Poetical Sketches, written in 1777, illustrate the new study of the Elizabethan poets. Blake imitated Spenser, and in his short fragment of *Edward III.* we hear again and again the note of Marlowe's violent imagination. A short poem *To the Muses* is a cry for the restoration to English poetry of the old poetic passion it had lost. In some ballad poems we trace the influence represented by Ossian and given by the publication of Percy's *Reliques*. (2.) We find also in his work certain elements which belonged to the second period of which I shall now speak. The love of animals is one. A great love of children and the poetry of home is another. He also anticipated in 1789 and 1794, when his *Songs of Innocence* and *Experience* were written, the simple natural poetry of ordinary life which Wordsworth perfected in the Lyrical Ballads, 1798. Further still, we find in these poems traces of the democratic element, of the hatred of priestcraft, and of the war with social wrongs which came much later into English poetry. We even find traces of the mysticism and the search after the problem of life that fill so much of our poetry after 1832. (3.) But that which is most special in Blake is his extraordinary reproduction of the spirit, tone and ring of the Elizabethan songs, of the inimitable innocence and fearlessness which belongs to the childhood of a new literature. The little poems too in the *Songs of Innocence*, on infancy and first motherhood, and on subjects like the *Lamb*, are without rival in our language for ideal simplicity and a perfection of singing joy. The *Songs of Experience* give the reverse side of the *Songs of Innocence*, and they see the evil of the world as a child in a man's heart would see it—with exaggerated and ghastly horror. Blake stands alone in our poetry, and his work coming where it did, between 1777 and 1794, makes it the more remarkable. We turn now to WILLIAM COWPER who represents fully and more widely than either Crabbe

or Burns the new elements on which I have dwelt.

139. **William Cowper's** first poems were the *Olney Hymns*, 1779, written along with John Newton, and in these the religious poetry of Charles Wesley was continued. The profound personal religion, gloomy even to insanity as it often became, which fills the whole of Cowper's poetry, introduced a theological element into English poetry which continually increased till within the last ten years, when it has gradually ceased. His didactic and satirical poems in 1782 link him backwards to the last age. His translation of Homer, 1791, and of shorter pieces from the Latin and Greek, connects him with the classical influence, his interest in Milton with the revived study of the English Poets. The delightful and gentle vein of humour which he showed in *John Gilpin* and other poems reminds us of Addison, and opened a new form of verse to poets. With this kind of humour is connected a simple pathos of which Cowper is our greatest master. The *Lines to Mary Unwin* and to his *Mother's Picture* prove, with the work of Blake, that pure natural feeling wholly free from artifice had returned to English song. A wholly new element was also introduced by him and Blake—the love of animals and the poetry of their relation to man, a vein plentifully worked by after poets. His greatest work was the *Task*, 1785. It is mainly a description of himself and his life in the country, his home, his friends, his thoughts as he walks, the quiet landscape of Olney, the life of the poor people about him, mixed up with disquisitions on political and social subjects, and at the end, a prophecy of the victory of the Kingdom of God. *The change in it in relation to the subject of Nature is very great.* Cowper is the first of the poets who loves Nature entirely for her own sake. He paints only what he sees, but he paints it with the affection of a child

for a flower and with the minute observation of a man. *The change in relation to the subject of Man is equally great.* The idea of *Mankind as a whole* which we have seen growing up is fully formed in Cowper's mind. The range of his interests is as wide as the world, and all men form one brotherhood. All the social questions of Education, Prisons, Hospitals, city and country life, the state of the poor and their sorrows, the question of universal freedom and of slavery, of human wrong and oppression, of just and free government, of international intercourse and union, and above all the entirely new question of the future destiny of the whole race, as a whole, are introduced by Cowper into English poetry. It is a wonderful change; a change so wonderful that it is like a new world. It is in fact the concentration into one retired poet's work of all the new thought on the subject of mankind which was soon to take so fierce a form in Paris. And though splendour and passion were added by the poets who succeeded him to the new poetry, yet they worked on the thoughts he had laid down, and he is their leader.

140. **George Crabbe** took up the side of the poetry of Man which had to do with the lives of the poor in the *Village*, 1783, and in the *Parish Register*, 1807. In the short tales related in these books we are brought face to face with the sternest pictures of humble life, its sacrifices, temptations, righteousness, love, and crimes. The prison, the workhouse, the hospital and the miserable cottage are all sketched with a truthfulness perhaps too unrelenting, and the effect of this poetry in widening human sympathies was very great. The *Borough* and *Tales in Verse* followed, and finally the *Tales of the Hall* in 1819. His work wanted the humour of Cowper, and though often pathetic, and always forcible, was too forcible for pure pathos. His work on Nature is as minute and accurate, but as limited in range of excellence as his work on Man. I may

mention here in connection with the poetry of the poor, the work of ROBERT BLOOMFIELD, himself a poor shoemaker. The *Farmer's Boy*, 1798, and the *Rural Tales*, are poems as cheerful as Crabbe's were stern, and his descriptions of rural life are brighter and not less faithful. The kind of poetry thus started long continued in our verse. Wordsworth took it up and added to it new features, and Thomas Hood in short pieces like the *Song of the Shirt* gave it a direct bearing on social evils.

141. One element, the element of the passion of love, had been on the whole absent from our poetry since the Restoration. It was restored by **Robert Burns.** In his love songs we hear again, only with greater truth of natural feeling, the same music which in the age of Elizabeth enchanted the world. It was as a love-poet that he began to write, and the first edition of his poems appeared in 1786. But he was not only the poet of love, but also of the new excitement about Man. Himself poor, he sang the poor. Neither poverty nor low birth made a man the worse—the man was "a man for a' that." He did the same work in Scotland in 1786 which Crabbe began in England in 1783 and Cowper in 1785, and it is worth remarking how the dates run together. As in Cowper, so also in Burns, the further widening of human sympathies is shown in the new tenderness for animals. The birds, sheep, cattle and wild creatures of the wood and field fill as large a space in the poetry of Burns as in that of Wordsworth and Coleridge. He carried on also the Celtic elements of Scotch poetry, but he mingled them with others specially English. The rattling fun of the *Jolly Beggars* and of *Tam o'Shanter* is united to a life-like painting of human character which is peculiarly English. A certain large gentleness of feeling often made his wit into that true humour which is more English than Celtic, and the passionate pathos of such

poems as *Mary in Heaven* is connected with this vein of humour, and is also more English than Scotch. The special nationality of Scotch poetry is stronger in Burns than in any of his predecessors, but it is also mingled with a larger view of man than the merely national one. Nor did he fail to carry on the Scotch love of nature, though he shows the English influence in using natural description not for the love of nature alone, but as a background for human love. It was the strength of his passions and the weakness of his moral will which made his poetry and spoilt his life. Of the three men he had most genius, but the poetical motives he supplied us with are fewer than those supplied by Cowper.

142. **The French Revolution and the Poets.** —Certain ideas relating to Mankind considered as a whole had been growing up in Europe for more than a century, and we have seen their influence on the work of Cowper, Crabbe, and Burns. These ideas spoke of natural rights that belonged to every man and which united all men to one another. All men were by right equal, and free, and brothers. There was therefore only one class, the class of Man; only one nation, the nation of Man, of which all were equal citizens. All the old divisions therefore which wealth and rank and class and caste and national boundaries had made were put aside as wrong and useless. Such ideas had been for a long time expressed by France in her literature. They were now waiting to be expressed in action and in the overthrow of the Bastille in 1789, and in the proclamation of the new Constitution in the following year France threw them abruptly into popular and political form. Immediately they became living powers in the world, and it is round the excitement they kindled in England that the work of the poets from 1790 to 1830 can best be grouped. Wordsworth, Coleridge, and Southey accepted them with joy but receded from them when they ended in the

violence of the Reign of Terror and in the imperialism of Napoleon. Scott hated them, and in disgust at the present turned to write of the romantic past. Byron did not express them themselves, but he expressed the whole of the revolutionary spirit in its action against old social opinions. Shelley took them up after the reaction against them had begun to die away, and re-expressed them. Two men, Rogers and Keats, were wholly untouched by them. One special thing they did for poetry. They brought back, by the powerful feelings they kindled in men, passion into its style, into all its work about Man, and through that, into its work about Nature.

143. ROBERT SOUTHEY began his poetical life with the revolutionary poem of *Wat Tyler*, 1794; and between 1802 and 1814 wrote *Thalaba*, *Madoc*, *The Curse of Kehama*, and *Roderick the Last of the Goths*. His *Vision of Judgment*, written on the death of George III., and ridiculed by Byron in another *Vision*, proves him to have become a Tory of Tories. SAMUEL T. COLERIDGE could not turn round so completely, but the wild enthusiasm of his early poems was lessened when in 1796 he wrote the *Ode to the Departing Year* and the *Ode to France*, poems which nearly reach sublimity. When France, however, ceasing to be the champion of freedom, attacked Switzerland, Coleridge as well as Wordsworth ceased to believe in her and fell back on the old English ideas of patriotism and of tranquil freedom. Still the disappointment was bitter, and the *Ode to Dejection* is instinct not only with his own wasted life, but with the sorrow of one who has had golden ideals and found them turn in his hands to clay. His best work is but little, but of its kind it is perfect and unique. For exquisite music of metrical movement and for an imaginative phantasy, such as might belong to a world where men always dreamt, there is nothing in our language to be compared with *Christabel*, 1805, and

Kubla Khan, and to the *Ancient Mariner* published as one of the *Lyrical Ballads* in 1798. The little poem called *Love* is not so good, but it touches with great grace that with which all sympathise. All that he did excellently might be bound up in twenty pages, but it should be bound in pure gold.

144. Of all the poets, misnamed Lake Poets, **William Wordsworth** was the greatest. Born in 1770, educated on the banks of Esthwaithe, he loved the scenery of the Lakes as a boy, lived among it in his manhood, and died in 1850, where Rydal and Grasmere Water meet. He took his degree in 1791 at Cambridge. The year before he had made a short tour on the Continent and stepped on the French shore at the very time when the whole land was "mad with joy." The end of 1791 saw him again in France and living at Orleans. He threw himself eagerly into the Revolution, joined the "patriot side," and came to Paris just after the September massacre of 1792. Narrowly escaping the fate of his friends the Brissotins, he got home to England before the execution of Louis XVI. in 1793, and published his *Descriptive Sketches*. His sympathy with the French continued, and he took their side against his own country, hating the war that England now set on foot against France. He was poor, but his friend Raisley Calvert left him 900*l.* and enabled him to live the simple life he had now chosen, the life of a retired poet. At first we find him at Racedown, where in 1797 he made friendship with Coleridge, and then at Alfoxden, in Somerset, where he and Coleridge planned and published in 1798 the *Lyrical Ballads*. After a winter in Germany with Coleridge, where the *Prelude* was begun, he took a small cottage at Grasmere, and there in 1805-6 finished the *Prelude*, not published till 1850. Another set of the *Lyrical Ballads* appeared in 1807, and in 1814 his philosophical poem the *Excursion*. From that time till his