

William Wordsworth Poems Summary In

Seminar paper from the year 2005 in the subject English Language and Literature Studies - Literature, grade: 1,3, University of Potsdam (Institut für Anglistik/Amerikanistik), course: Faith and Beauty: Varieties of Religious Poetry in English Literature, language: English, abstract: When William Wordsworth wrote 'Upon Westminster Bridge' in September 1802, London was the economical as well as political centre of England. London set the tone for nearly everything - fashion, worn in London, was imitated in other provincial towns. The city became a metropolis - a place of consumption. But on the other hand, London's big-city appearance had some unwelcome side effects. According to industrial production the city was covered by fog nearly everyday. Streets and other public places were noisy and dirty and a terrible smell, like in Paris at that time, must have filled the air. Many people neglected their religious belief and some of them might even have lost their belief in God. Wordsworth probably wanted to make people aware that there is something more than the big-city life which is connected with hard work for the lower classes and a life of decadence which the upper classes enjoyed."

The voices of Mrs. Midas, Queen Kong, and Frau Freud, to say nothing of the Devil's wife herself, startle us with their wit, imagination, and incisiveness in this collection of poems written from the perspectives of the wives of famous--and infamous--male personages. Reprint.

'Listen, Stranger!' Wordsworth and Coleridge's joint collection of poems has often been singled out as the founding text of English Romanticism. Within this initially unassuming, anonymous volume were many of the poems that came to define their age and which have continued to delight readers ever since, including 'The Rime of the Ancient Mariner', the 'Lucy' poems, 'Lines written a few miles above Tintern Abbey', 'A Slumber did my Spirit seal' and many more. Wordsworth's famous Preface is a manifesto not just for Romanticism but for poetry in general. This is the only edition to print both the original 1798 collection and the expanded 1802 edition, with the fullest version of the Preface and Wordsworth's important Appendix on Poetic Diction. It offers modern readers a sense of what it was like to encounter Lyrical Ballads for the first time, and to see how it developed. Important letters are included, as well as a wide-ranging introduction and generous notes. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Though left uncompleted, "Kubla Khan" is one of the most famous examples of Romantic era poetry. In it, Samuel

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Coleridge provides a stunning and detailed example of the power of the poet's imagination through his whimsical description of Xanadu, the capital city of Kublai Khan's empire. Samuel Coleridge penned "Kubla Khan" after waking up from an opium-induced dream in which he experienced and imagined the realities of the great Mongol ruler's capital city. Coleridge began writing what he remembered of his dream immediately upon waking from it, and intended to write two to three hundred lines. However, Coleridge was interrupted soon after and, his memory of the dream dimming, was ultimately unable to complete the poem. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

"In our time there has been no poet who revived human hearts and spirits more convincingly than William Stafford."
—Naomi Shihab Nye
Some time when the river is ice
ask me mistakes I have made.
Ask me whether what I have done is
my life. —from "Ask Me"
In celebration of the poet's centennial, *Ask Me* collects one hundred of William Stafford's essential poems. As a conscientious objector during World War II, while assigned to Civilian Public Service camps Stafford began his daily writing practice, a lifelong early-morning ritual of witness. His poetry reveals the consequences of violence, the daily necessity of moral decisions, and the bounty of art. Selected and with a note by Kim Stafford, *Ask Me* presents the best from a profound and original American voice.

These two journals provide a unique picture of daily life with Wordsworth, his friendship with Coleridge, and the composition of his poems. They also offer wonderfully vivid descriptions of the landscape and people of Grasmere and Alfoxden in Somerset, which inspired Wordsworth and have enchanted generations of readers. This edition includes full explanatory notes on the people and places Dorothy writes about.

Brimming with poetry, art, and nature writing—Wordsworth and Coleridge as you've never seen them before June 1797 to September 1798 is the most famous year in English poetry. Out of it came Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* and "Kubla Khan," as well as his unmatched hymns to friendship and fatherhood, and William Wordsworth's revolutionary songs in *Lyrical Ballads* along with "Tintern Abbey," Wordsworth's paean to the unity of soul and cosmos, love and understanding. In *The Making of Poetry*, Adam Nicolson embeds himself in the reality of this unique moment, exploring the idea that these poems came from this particular place and time, and that only by experiencing the physical circumstances of the year, in all weathers and all seasons, at night and at dawn, in sunlit reverie and moonlit walks, can the genesis of the poetry start to be understood. The poetry Wordsworth and Coleridge made was not from settled conclusions but from the adventure on which they embarked, thinking of poetry as a challenge to all received ideas, stripping away the dead matter, looking to shed consciousness and so change the world. What emerges is a portrait of these great figures seen not as literary monuments but as young men, troubled, ambitious, dreaming of a vision of wholeness, knowing they had greatness in them but still in urgent search of the paths

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toward it. The artist Tom Hammick accompanied Nicolson for much of the year, making woodcuts from the fallen timber in the park at Alfoxden where the Wordsworths lived. Interspersed throughout the book, his images bridge the centuries, depicting lives at the source of our modern sensibility: a psychic landscape of doubt and possibility, full of beauty and thick with desire for a kind of connectedness that seems permanently at hand and yet always out of reach.

In a full critical and biographical introduction, Roger Sharrock puts Wordsworth's literary reputation into true perspective and dispels much humbug about his life, while the notes provide detailed comment on the poems. This edition at last provides a Wo "The classic Wordsworth poem is depicted in vibrant illustrations, perfect for pint-sized poetry fans."

Though some critics have dismissed *The Excursion* as one of Wordsworth's weaker works, Wordsworth himself thought of it as one of his best. Like Peter Bell, *The Excursion* deals with a Wanderer who gathers stories throughout his travels.

From A to Z, the Penguin Drop Caps series collects 26 unique hardcovers—featuring cover art by Jessica Hische. It all begins with a letter. Fall in love with Penguin Drop Caps, a new series of twenty-six collectible and hardcover editions, each with a type cover showcasing a gorgeously illustrated letter of the alphabet. In a design collaboration between Jessica Hische and Penguin Art Director Paul Buckley, the series features unique cover art by Hische, a superstar in the world of type design and illustration, whose work has appeared everywhere from Tiffany & Co. to Wes Anderson's recent film *Moonrise Kingdom* to Penguin's own bestsellers *Committed* and *Rules of Civility*. With exclusive designs that have never before appeared on Hische's hugely popular Daily Drop Cap blog, the Penguin Drop Caps series debuted with an 'A' for Jane Austen's *Pride and Prejudice*, a 'B' for Charlotte Brönte's *Jane Eyre*, and a 'C' for Willa Cather's *My Ántonia*. It continues with more perennial classics, perfect to give as elegant gifts or to showcase on your own shelves. Y is for Yeats. A specially compiled edition for the Penguin Drop Caps series, *When You Are Old* will include the most accessible, best-known poems by W.B. Yeats from his early years that made the Nobel Prize winning writer and poet popular in his day. The volume will include all the major love poems written most notably for the brilliant yet elusive Irish revolutionary Maude Gonne. Recalling Yeats's 1890s fascination in aestheticism and the arts and crafts movement, selections will draw from the first published versions of poems from works such as *Crossways*, *The Rose*, *The Wind Among the Reeds*, *In the Seven Woods*, *The Green Helmet and Other Poems*, *Responsibilities*, *The Wild Swans at Coole*, and *Michael Robartes and the Dancer*. A selection Irish myths and fairytales including "The Wanderings of Oisín," a Celtic fable and his first major poem, represent his fascination with mysticism, spiritualism and the rich and imaginative heritage of his native land.

The Prairies is a rumination on the past, what was a pristine landscape transformed into an ecosystem endangered by the sins of our fathers. The text is comprised of a timeline of historical facts describing the demise of the landscape and

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stanzas from the poem "The Prairies" by William Cullen Bryant celebrating the plains.

Essay from the year 2015 in the subject English Language and Literature Studies - Literature, grade: sob, , language: English, abstract: "Tintern Abbey" is considered as a kind of monologue in verse as Wordsworth confessed that he composed it in his mind while walking through the river Wye. It belongs, along with other 19 poems by this author and four by Samuel Taylor Coleridge, to Lyrical Ballads, which is considered to be the inaugural book of the Romantic English Poetry. The main focus of these poems was that of looking for common life situations and depicting them in an unusual manner by means of the power of imagination. Wordsworth defined poetry as "[...] the spontaneous overflow of powerful feelings" and this consists on a breaking up with the 18th century concept of Classicist Canon which looked for poetical perfection. On the contrary, Wordsworth is influenced by the new 19th century ideas of "individualism" and seeks for the use of imagination and true feelings, not being so worried about poetical structural conventions

Central to the creative process of the Romantic poets that followed him, Wordsworth's Preface to the Lyrical Ballads has been both a gift and a thorn in the side of critics for over a century. Readers find themselves drawn back to the essay repeatedly as they seek to untangle the ideas and contradictions within it. The Preface is a statement of Wordsworth's poetic vision and offers an explanation of the poetic process behind the poems, which fused the rusticity of the ballad form with the psychological introspection of modernity. But to the generation of Romantic writers that emerged in its wake, the Preface announced a new understanding of the creative process and of the high purposes of poetry: to reveal the human condition, and to awaken in its readers the profoundest emotions and the most enduring truths of existence. This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

If you stop and look around you, you'll start to see. Tall marigolds darkening. A spring wind blowing. The woods awake with sound. On the wooden porch, your love smiling. Dew-wet red berries in a cup. On the hills, the beginnings of green, clover and grass to be pasture. The fowls singing and then settling for the night. Bright, silent, thousands of stars. You come into the peace of simple things. From the author of the 'compelling' and 'luminous' essays of The World-Ending Fire comes a slim volume of poems. Tender

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and intimate, these are consoling songs of hope and of healing; short, simple meditations on love, death, friendship, memory and belonging. They celebrate and elevate what is sensuous about life, and invite us to pause and appreciate what is good in life, to stop and savour our fleeting moments of earthly enjoyment. And, when fear for the future keeps us awake at night, to come into the peace of wild things.

"Newly edited from the manuscripts and fully illustrated in color with paintings and drawings contemporaneous with the composition of the poem."

On the 250th anniversary of Wordsworth's birth comes a highly imaginative and vivid portrait of a revolutionary poet who embodied the spirit of his age. Published in time for the 250th anniversary of William Wordsworth's birth, this is the biography of a great poetic genius, a revolutionary who changed the world. Wordsworth rejoiced in the French Revolution and played a central role in the cultural upheaval that we call the Romantic Revolution. He and his fellow Romantics changed forever the way we think about childhood, the sense of the self, our connection to the natural environment, and the purpose of poetry. But his was also a revolutionary life in the old sense of the word, insofar as his art was of memory, the return of the past, the circling back to childhood and youth. This beautifully written biography is purposefully fragmentary, momentary, and selective, opening up what Wordsworth called "the hiding-places of my power."

Of all the lasting innovations that William Wordsworth (1770-1850) brought to our literature, it is his discovery of nature and his fresh vision of human lives in the context of nature that have most influenced our cultural climate. Here, collected in this volume, are Wordsworth's finest works, some of the most beautiful poems ever written: from the famous lyrical ballads, including "The Tables Turned" and "Lines Composed a Few Miles Above Tintern Abbey," to the sonnets and narrative poems, to excerpts from his magnum opus, *The Preludes*. By turning away from mythological subjects and artificial diction toward the life and language around him, Wordsworth acquired for poetry the strength and new sources of inspiration that have allowed it to survive and flourish in the modern world.

A pioneer of the Romantic movement, William Wordsworth wrote about the natural world and human emotion with a clarity of language which revolutionized poetry. Part of the Macmillan Collector's Library; a series of stunning, clothbound, pocket-sized classics with gold foiled edges and ribbon markers. These beautiful books make perfect gifts or a treat for any book lover. This edition has an introduction by Peter Harness. *Selected Poems* brings together some of Wordsworth's most acclaimed and influential works, including an extract from his magnum opus, *The Prelude*, alongside shorter poems such as 'I Wandered Lonely as a Cloud', 'To a Skylark' and 'Tintern Abbey'. Wordsworth's poems, often written at his home in Grasmere in the beautiful English Lake District, are lyrical evocations of nature and of spirituality. They have a force and clarity of language akin to everyday speech which was truly groundbreaking.

Daniel Robinson provides a comprehensive guide to studying Wordsworth at undergraduate level.

This essay was my project for the ghastly first months of 2021. Unlike most of what I write, it was not written in one sprint but

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piecemeal, three or four hundred words at a time. Usually when it was dark outside. During the lockdowns I found time to read a huge amount of literary theory. This essay is in part my small attempt to add to Marxist literary theory by using my no doubt idiosyncratic understanding of it to give recent developments in Irish poetry a fairly robust autopsy. What does it mean to be a Marxist poet? It has nothing to do with wanting to impose communism on the known world, though that sort of thing can be fun. What it really means is being someone who both interprets the world poetically and knows that if you don't understand what capitalism is doing to humanity, and this planet we for now call ours, then you don't really understand very much at all. It also means being prepared most of the time to be in a small minority in the literary world which, particularly in its power wielding upper echelons, is dominated by liberals who broadly sympathise with the Barack Obama / Katherine Zappone / Kathy Sheridan of The Irish Times wing of things as they are. To paraphrase Travis Bickle: I don't hate these people, I just think they are silly. And that this silliness could, if the cards fall the wrong way over the next few years, lead us towards a Postmodern version of the disaster that was the 1930s and early 1940s. The essay is written in the polemical style I favour. It will annoy many. And I will view their annoyance as a compliment. It is also personal. Ultimately, it is the story of how I didn't end up like William Wordsworth, though of course I haven't ended yet. Wordsworth was a young enthusiast for the French Revolution - "Bliss was it in that dawn to be alive" - who in later years became a fossilised reactionary, even writing a pretty awful poem, 'Protest against the Ballot', in which old Willie declaimed his opposition to the Chartists and their crazy notion of giving working class men the vote. There has been much such turning of the coat by literary gentlemen down the past couple of centuries. Saul Bellow, Samuel Taylor Coleridge, Conor Cruise O'Brien, John Doss Passos, Max Eastman, Robert Southey, and John Osborne- to name just a clutch -all started out as radicals of one stripe or another and ending up as shrieking right wingers who, did things like vote for Nixon/Thatcher/Reagan, or support the use of torture by the Gardaí against...

A repackaged edition of the revered author's spiritual memoir, in which he recounts the story of his divine journey and eventual conversion to Christianity. C. S. Lewis—the great British writer, scholar, lay theologian, broadcaster, Christian apologist, and bestselling author of *Mere Christianity*, *The Screwtape Letters*, *The Great Divorce*, *The Chronicles of Narnia*, and many other beloved classics—takes readers on a spiritual journey through his early life and eventual embrace of the Christian faith. Lewis begins with his childhood in Belfast, surveys his boarding school years and his youthful atheism in England, reflects on his experience in World War I, and ends at Oxford, where he became "the most dejected and reluctant convert in all England." As he recounts his lifelong search for joy, Lewis demonstrates its role in guiding him to find God.

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