

**POEMS OF WORDSWORTH,
SHELLEY AND KEATS. SELECTED
FROM "THE GOLDEN TREASURY"
OF FRANCIS TURNER PALGRAVE.
EDITED FOR THE USE OF SCHOOLS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649760091

Poems of Wordsworth, Shelley and Keats. Selected From "The Golden Treasury" of Francis Turner Palgrave. Edited for the Use of Schools by William Wordsworth & Percy Bysshe Shelley & John Keats

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

WILLIAM WORDSWORTH & PERCY BYSSHE SHELLEY & JOHN KEATS

**POEMS OF WORDSWORTH,
SHELLEY AND KEATS. SELECTED
FROM "THE GOLDEN TREASURY"
OF FRANCIS TURNER PALGRAVE.
EDITED FOR THE USE OF SCHOOLS**



WILLIAM WORDSWORTH



POEMS OF WORDSWORTH
SHELLEY AND KEATS

SELECTED
FROM "THE GOLDEN TREASURY" OF
FRANCIS TURNER PALGRAVE

EDITED FOR THE USE OF SCHOOLS

BY

William
Palgrave
W. P. TRENT AND JOHN ERSKINE
PROFESSORS IN COLUMBIA UNIVERSITY



GINN AND COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

EDITORIAL NOTE

This edition of those poems of Wordsworth, Shelley, and Keats selected by Palgrave for his "Golden Treasury" is intended to meet the requirements recently adopted for high-school students. We have tried to let the poems speak for themselves, adding only such notes of information as seem needed in a book designed for study rather than for more or less rapid reading. For the most part we have avoided æsthetic criticism; where all is so excellent, the reader cannot go wrong if he makes his own choices and discoveries. In preparing the notes, we have consulted the available annotations, and wish to acknowledge much serviceable guidance, especially from the elaborate commentary by Mr. J. H. Fowler and Mr. W. Bell, published by The Macmillan Company, and from the edition by Mr. Herbert Bates, published by Longmans, Green & Co. In the omission of most metrical and etymological matters, we have wished to make clear to teachers and students what seem to us the more important steps in the approach to poetry.

W. P. T.

J. E.

CONTENTS

| | PAGE |
|--------------------------|--------|
| LYRICAL POETRY | ix |
| THE AUTHORS | |
| WORDSWORTH | xviii |
| SHELLEY | xxv |
| KEATS | xxix |
| THE EDITOR | xxxiii |

SELECTED POEMS OF WORDSWORTH

| | |
|---|----|
| She was a Phantom of delight | 1 |
| She dwelt among the untrodden ways | 2 |
| I travel'd among unknown men | 2 |
| Three years she grew | 3 |
| A slumber did my spirit seal | 4 |
| Lucy Gray, or Solitude | 4 |
| Why art thou silent! | 6 |
| Surprised by joy | 7 |
| Ode to Duty | 7 |
| Thought of a Briton on the Subjugation of Switzerland | 9 |
| On the Extinction of the Venetian Republic | 10 |
| Written in London, September, 1802 | 10 |
| London, 1802 | 11 |
| When I have borne in memory | 11 |
| Simon Lee, the Old Huntsman | 12 |
| The Small Celandine | 15 |
| The Affliction of Margaret | 16 |
| To a Skylark | 18 |
| The Green Linnet | 19 |
| To the Cuckoo | 20 |
| Composed upon Westminster Bridge, September 3, 1802 | 21 |

| | PAGE |
|--|------|
| Composed at Neidpath Castle | 22 |
| Admonition | 23 |
| To a Highland Girl at Inversneyde | 23 |
| The Solitary Reaper | 26 |
| The Reverie of Poor Susan | 27 |
| I wander'd lonely as a cloud | 27 |
| To the Daisy | 28 |
| Yarrow Unvisited | 30 |
| Yarrow Visited, September, 1814 | 32 |
| It is a beauteous evening | 34 |
| To Sleep | 35 |
| Most sweet it is | 35 |
| Lines written in Early Spring | 36 |
| Ruth | 37 |
| Elegiac Stanzas | 45 |
| Glen-Almain, or the Narrow Glen | 47 |
| The World is too much with us | 48 |
| Inside of King's College Chapel, Cambridge | 48 |
| The Two April Mornings | 49 |
| The Fountain | 51 |
| The Trosachs | 53 |
| My heart leaps up | 54 |
| Ode, Intimations of Immortality | 54 |

SELECTED POEMS OF SHELLEY

| | |
|--|----|
| The Indian Serenade | 61 |
| I fear thy kisses, gentle maiden | 62 |
| Love's Philosophy | 62 |
| To Night | 63 |
| When the lamp is shatter'd | 64 |
| One word is too often profaned | 65 |
| Stanzas written in Dejection near Naples | 65 |
| To a Skylark | 66 |
| Ozymandias | 70 |
| With a Guitar: to Jane | 70 |
| To Jane: the Invitation | 73 |
| The Recollection | 75 |
| To the Moon | 77 |

CONTENTS

vii

| | PAGE |
|--|------|
| The Question | 77 |
| Lines written among the Euganean Hills | 79 |
| Ode to the West Wind | 84 |
| On a Poet's lips | 86 |
| A Dirge | 87 |
| A Lament | 87 |
| Music, when soft voices die | 88 |

SELECTED POEMS OF KEATS

| | |
|---|-----|
| Ode | 89 |
| On first looking into Chapman's Homer | 90 |
| In a drear-nighted December | 91 |
| La Belle Dame sans Merci | 91 |
| Bright Star! | 93 |
| When I have fears | 94 |
| Lines on the Mermaid Tavern | 94 |
| Ode to a Nightingale | 95 |
| To one who has been long in city pent | 97 |
| To Autumn | 98 |
| Fancy | 99 |
| Ode on a Grecian Urn | 102 |
| The Human Seasons | 103 |
| NOTES | 105 |

LYRICAL POETRY

I

Of all literary types the lyric is perhaps the easiest to recognize and the hardest to define. If we say that the lyric is a song, — a poem which is written to be sung or which sounds as if it might be sung, — we should have to include under our definition the Old English or Scotch ballad, which has the suggestion of song, but which is narrative and belongs rather to the type of the short story. Palgrave chose for his anthology, the "Golden Treasury," those poems which turned upon a single thought, feeling, or situation. Yet this formula did not represent his notion of the lyric; for he adds that he excluded narrative, descriptive, and didactic poems, "unless accompanied by rapidity of movement, brevity, and the coloring of human passion." The heart of his definition really lay in the last modest phrase, "the coloring of human passion."

For the lyric is essentially that literary type which expresses emotion, just as the drama and the novel express active experience, and the essay expresses thought. In his study of "The School of Giorgione" Walter Pater said that all art tends to become music — that is, to stir emotions rather than to state intellectual ideas. A musician is annoyed when some one asks what the music "means"; to him it is a feeling, not a statement; it means no more than does the taste of sugar. So the painter is annoyed at the common attempt to read a story into a picture; to him the picture is a scheme of color and an arrangement of lines, — a sensation for the eye, as music is for the ear. But the average man looks for an idea, — especially in the United States, where "intellect" has unfortunately been rated higher than the gift and training to appreciate beauty; and in all art we see a certain struggle between the artist's desire to set out the loveliness of the world for man's enjoyment, and man's contrary desire that art shall say something that can be translated into words.