

The Lucy poems are a series of five poems composed by the English Romantic poet William Wordsworth () between and All but one were first published during in the second edition of Lyrical Ballads, a collaboration between Wordsworth and Samuel Taylor Coleridge that was both Wordsworth's first major publication and a milestone in the early English Romantic movement.

The form the poems have is very similar. Four of the poems are made up of a number of quatrains with a rhyming pattern of A-B-A-B. The fifth poem, Three years she grew, is less direct. These regular rhythms to the poems add to the sense of similarity and also to the simplicity of the poems. The simplicity of the language Wordsworth uses is present in all of the poems, however one poem in particular is more elaborate than the others. The word order in Strange fits of passion is more complicated than in I travelled among unknown men. Also unlike poetry before was the nature of the subject matter. Wordsworth wrote of his personal feelings. He uses one particular method of doing this at the end of She dwelt among. It is also the first time he mentions himself. The poem, She dwelt among, concentrates solely on Lucy. This is different from the other poems as they mainly concentrate on Wordsworth and mostly mention Lucy only once or two times. This fact leads me to believe that this could be the first Lucy poem and is an introduction to the others. Conversely, the rhyming pattern and more elaborate language Wordsworth uses in Three years she grew, makes me think that this was not intended to be part of the same group as the other Lucy poems despite the similar subject matter. Wordsworth shows a strong sense of the natural world around him in all of his Lucy poems. This is one of the main recurring themes included in the poems. Wordsworth also uses this in Strange fits of passion. Wordsworth achieves this by using a stanza full of oxymorons. This is an effective way of also showing us that part of Lucy still exists, if only in his mind. Wordsworth also makes clear his feelings for Lucy. It is a way of imitating the actions of people, an aim which Wordsworth wanted his poetry to achieve. The tone that Wordsworth uses in the poems is also similar. The tone is very regretful and shows Wordsworth worrying about Lucy. Another important similarity is the way Lucy is described and in which parts of the poems this occurs. Wordsworth often uses metaphors to explain to the reader how he thinks of Lucy. Another way he shows her beauty is by his use of similes: Lucy is described as beautiful, using these methods, during the first few quatrains, or at the beginning of the poems. It is only in the final stanza of each poem that we find out that she is actually dead. This adds rhythm and familiarity to the group of poems. However, there are also many differences between the poems. The way the poems are presented is different. The tone of She dwelt among is very descriptive. It describes Lucy and her actions as well as whom she is. This is done for emphasis and also to introduce an element of intrigue to the poem. The poem A slumber did is very different. The tone is emotional. Differing to these poems is the poem Strange fits of passion. This poem commences with a preface to the narrative. This adds drama and suspense to the poem, which entices the reader. I think this is a key effect, which makes this poem different from the other Lucy poems. The poem I travelled among unknown men, brings in a third party which none of the other poems have. He is in fact speaking of his love for England. He has gone to France but realised how much he misses his homeland and what it contains, Lucy. It also brings variation into the Lucy poems, which works to differentiate this poem from the others. The way in which Wordsworth varies Three years she grew is to use a different rhyming pattern and by using sextets in place of quatrains. I think this makes the poem differ too much from the others and I would not include it in the same group as the four other Lucy poems. This shows that the poems contradict each other in many ways. Lucy is the only real constant in each of the poems. Lucy is the person with which the poems are concerned. But who is Lucy? To find out we need to examine the evidence presented in the poems. This implies that she is young. However evidence in I travelled among unknown men in France points to Lucy being in England: Some people also say that Lucy is really Dorothy, his sister. It is also thought that Wordsworth was, consciously or not, having some feelings for her. His extreme guilt at such feelings explains why Lucy is killed off in the poems! It is obvious to me that there are many similarities and also many differences between these poems. I believe that these differences were inevitable in order to make the poems as varied as possible

but at the same time intending them to be taken as a group. Choose Type of service.

Chapter 2 : Lucy Gray - Wikipedia

The identity of the main character in the series of "Lucy poems" attributed to their author, Romantic poet William Wordsworth (), has long been debated by historians. The general.

The second maintains the quiet and even tone of the first but serves to undermine its sense of the eternal by revealing that Lucy has died and that the calmness of the first stanza represents death. The grouping was originally suggested by critic Thomas Powell in and later advocated by Margaret Oliphant in an essay. The Golden Treasury, compiled by the English historian Francis Palgrave , groups only four of the verses, omitting "Strange fits". In , she was one of the first anthologists to group together the "Lucy poems". The grouping and sequence of the "Lucy poems" has been a matter of debate in literary circles. The five poems included in the Lucy "canon" focus on similar themes of nature, beauty, separation and loss, and most follow the same basic ballad form. Dykes Campbell records that Wordsworth instructed "I travelled" to be included directly following "A slumber", an arrangement that indicates a connection between the poems. His poems can also be seen as lyrical meditations on the fundamental character of the natural world. Wordsworth said that, as a youth, nature stirred "an appetite, a feeling and a love", but by the time he wrote Lyrical Ballads, it evoked "the still sad music of humanity". They describe a variety of relationships between humanity and nature. She reminds us of the traditional mythical person who lives, ontologically, an intermediate life, or mediates various realms of existence. Although nature shapes Lucy over time and she is seen as part of nature herself, the poem shifts abruptly when she dies. Lucy appears to be eternal, like nature itself. The literary theorist Frances Ferguson b. The act of describing seems to have lost touch with its goalâ€”description of Lucy. The "Lucy poems" follow this trend, and often fail to delineate the difference between life and death. Yet in "A slumber" he is spared from trauma by sleep. The series is a deeply humanized version of the death of Pan , a lament on the decay of English natural feeling. Wordsworth fears that the very spirit presiding over his poetry is ephemeral, and I think he refuses to distinguish between its death in him and its historical decline. Of "Strange fits", she wrote, "[this] next poem is a favorite of mineâ€”i. But I cannot truly say that I grieveâ€”I am perplexedâ€”I am sadâ€”and a little thing, a very trifle would make me weep; but for the death of the Baby I have not wept! Likewise Romantic poet John Keats â€” praised the poem. To the diarist and writer Henry Crabb Robinson â€” , "She dwelt" gave "the powerful effect of the loss of a very obscure object upon one tenderly attached to itâ€”the opposition between the apparent strength of the passion and the insignificance of the object is delightfully conceived. The writer and journalist John Stoddart â€” , in a review of Lyrical Ballads, described "Strange fits" and "She dwelt" as "the most singular specimens of unpretending, yet irresistible pathos". A lover trots away to see his mistress one fine evening, staring all the way at the moon: John Wilson, a personal friend of both Wordsworth and Coleridge, described the poem in as "powerfully pathetic". Francis Jacox, writing under the pseudonym "Parson Frank", remarked that "Strange fits" contained "true pathos. But he does it in words as few as may be: He finds harmony rather than harshness in the contrast between the illusion of love and the fact of death. These were generally intended to ridicule the simplification of textual complexities and deliberate ambiguities in poetry. They also questioned the way many 19th-century critics sought to establish definitive readings. According to Jones, such parodies commented in a " meta-critical" manner and themselves present an alternative mode of criticism. The superficial reader takes it that he is very sorry she was dead A recently published version of "Nutting" makes the connection between Dorothy and Lucy more explicit, and suggests that the play with the incest prohibition came equally from Dorothy as from William.

Chapter 3 : Students4Students: Wordsworth`s Lucy Gray

William Wordsworth's Lucy Gray Losing a loved one is one of the hardest experiences every person must go through. The experience does not end with the loss though, but begins with it.

Early life and education Wordsworth was born in the Lake District of northern England , the second of five children of a modestly prosperous estate manager. He lost his mother when he was 7 and his father when he was 13, upon which the orphan boys were sent off by guardian uncles to a grammar school at Hawkshead, a village in the heart of the Lake District. At Hawkshead Wordsworth received an excellent education in classics, literature , and mathematics, but the chief advantage to him there was the chance to indulge in the boyhood pleasures of living and playing in the outdoors. There he was caught up in the passionate enthusiasm that followed the fall of the Bastille , and became an ardent republican sympathizer. But before their child was born in December , Wordsworth had to return to England and was cut off there by the outbreak of war between England and France. He was not to see his daughter Caroline until she was nine. First it turned him away from the long poems on which he had laboured since his Cambridge days. These included poems of social protest like Salisbury Plain, loco-descriptive poems such as An Evening Walk and Descriptive Sketches published in , and The Borderers, a blank-verse tragedy exploring the psychology of guilt and not published until Stimulated by Coleridge and under the healing influences of nature and his sister, Wordsworth began in 1798 to compose the short lyrical and dramatic poems for which he is best remembered by many readers. Many of these short poems were written to a daringly original program formulated jointly by Wordsworth and Coleridge, and aimed at breaking the decorum of Neoclassical verse. The manifesto and the accompanying poems thus set forth a new style, a new vocabulary, and new subjects for poetry, all of them foreshadowing 20th-century developments. As early as Wordsworth began to talk in grand terms of this poem, to be entitled The Recluse. It thus describes a circular journeyâ€”what has been called a long journey home. But the main events in the autobiography are internal: The Recluse itself was never completed, and only one of its three projected parts was actually written; this was published in as The Excursion and consisted of nine long philosophical monologues spoken by pastoral characters. This bleak narrative records the slow, pitiful decline of a woman whose husband had gone off to the army and never returned. For later versions of this poem Wordsworth added a reconciling conclusion, but the earliest and most powerful version was starkly tragic. A turn to the elegiac In the company of Dorothy, Wordsworth spent the winter of 1799 in Germany, where, in the remote town of Goslar , in Saxony, he experienced the most intense isolation he had ever known. All of these poems make up what is now recognized as his great decade, stretching from his meeting with Coleridge in until In , during the short-lived Peace of Amiens , Wordsworth returned briefly to France, where at Calais he met his daughter and made his peace with Annette. He then returned to England to marry Mary Hutchinson, a childhood friend, and start an English family, which had grown to three sons and two daughters by Henceforth he would produce a different kind of poetry, defined by a new sobriety, a new restraint, and a lofty, almost Miltonic elevation of tone and diction. It is generally accepted that the quality of his verse fell off as he grew more distant from the sources of his inspiration and as his Anglican and Tory sentiments hardened into orthodoxy. The most admired are the Duddon sonnets , which trace the progress of a stream through Lake District landscapes and blend nature poetry with philosophic reflection in a manner now recognized as the best of the later Wordsworth. Other sonnet sequences record his tours through the European continent, and the three series of Ecclesiastical Sketches develop meditations, many sharply satirical, on church history. Late work In Wordsworth and his family moved from Dove Cottage to larger quarters in Grasmere, and five years later they settled at Rydal Mount, near Ambleside, where Wordsworth spent the remainder of his life. He did publish Poems, in Two Volumes in ; The Excursion in , containing the only finished portions of The Recluse; and the collected Poems of , which contained most of his shorter poems and two important critical essays as well. Through all these years Wordsworth was assailed by vicious and tireless critical attacks by contemptuous reviewers; no great poet has ever had to endure worse. But finally, with the publication of The River Duddon in , the tide began to turn, and by the mids his reputation had been established with both critics and the reading

public. William Wordsworth, engraving, Most readers find the earliest versions of *The Prelude* and other heavily revised poems to be the best, but flashes of brilliance can appear in revisions added when the poet was in his seventies. Thereafter his influence was felt throughout the rest of the 19th century, though he was honoured more for his smaller poems, as singled out by the Victorian critic Matthew Arnold, than for his masterpiece, *The Prelude*. In the 20th century his reputation was strengthened both by recognition of his importance in the Romantic movement and by an appreciation of the darker elements in his personality and verse. Legacy William Wordsworth was the central figure in the English Romantic revolution in poetry. His contribution to it was threefold. First, he formulated in his poems and his essays a new attitude toward nature. Writing it in a drawn-out process of self-exploration, Wordsworth worked his way toward a modern psychological understanding of his own nature, and thus more broadly of human nature. It is probably safe to say that by the late 20th century he stood in critical estimation where Coleridge and Arnold had originally placed him, next to John Milton – who stands, of course, next to William Shakespeare.

Chapter 4 : Re-imagining the Wordsworths: A soundpiece - Wordsworth Trust

*The sinking moon to Lucy's cot
Came near and nearer still.
In one of those sweet dreams I slept,
Kind Nature's gentlest boon!
And all the while my eyes I kept.*

He is an excellent example of the self-medication through nature. He loved nature and natural objects in all its forms, and this love of nature led him to the love of humanity. Lucy Gray is one of these natural objects whose description is delectable for Wordsworth. He has love and sympathy for this little girl because she is a source of inspiration, as well as nature, for the poet to compose this poem. In this poem, we, as readers, can hint two major romantic features: The first romantic feature is imagination. He first listened to the story from his sister, Dorothy. Then he recollected the ideas again in the form of this poem. Her footsteps were traced by her parents to the middle of the lock of a canal, and no other vestige of her, backward or forward, could be traced. Thus, the poem talked about the same events; still, using his imagination, he tried to immortalize this little girl by merging, connecting, and attaching her with every part of nature. Hence, Wordsworth is trying to pull this poem away from realism into a state dominated by his imagination. The second romantic feature is nature which the little girl was united with. From the very beginning of the poem, he tried to unite Lucy with the natural elements. This could mean that she is really innocent like nature. That is why she found difficulties while going to the touched nature, town, so she was lost in nature. This means that her soul exists in nature, and that he would remember her in every natural element around him. Thus, to him, she is immortalized through nature. Here, the haunting idea is emphasized more and more that the child exists, even in death, as a part of nature; even her singing could be heard through the sound of the wind. Indeed, he began his poem and ended it by linking Lucy with nature. We, as reader, can figure the romantic features out easily. The two important features in this poem are imagination, and nature. Both of these features led to the immortalization of the little girl, Lucy Gray. Thus, she is no longer lost since her spirit has been everywhere, so we can see her in every part of nature.

Chapter 5 : William and Dorothy Wordsworth - Hardcover - Lucy Newlyn - Oxford University Press

William Wordsworth's Lucy Poems and the Romantic Nature of Abuse In several events occurred to provoke conversations into how and why men become abusers. The questions are not new, but for the first time in recent memory the exchanges appear to be part of an ongoing dialog.

All manifestations of the natural worldâ€”from the highest mountain to the simplest flowerâ€”elicit noble, elevated thoughts and passionate emotions in the people who observe these manifestations. A good relationship with nature helps individuals connect to both the spiritual and the social worlds. As Wordsworth explains in *The Prelude*, a love of nature can lead to a love of humankind. In contrast, people who spend a lot of time in nature, such as laborers and farmers, retain the purity and nobility of their souls. The *Power of the Human Mind* Wordsworth praised the power of the human mind. Using memory and imagination, individuals could overcome difficulty and pain. This democratic view emphasizes individuality and uniqueness. Throughout his work, Wordsworth showed strong support for the political, religious, and artistic rights of the individual, including the power of his or her mind. In the preface to *Lyrical Ballads*, Wordsworth explained the relationship between the mind and poetry. Children form an intense bond with nature, so much so that they appear to be a part of the natural world, rather than a part of the human, social world. Their relationship to nature is passionate and extreme: In , Wordsworth wrote several poems about a girl named Lucy who died at a young age. In death, Lucy retains the innocence and splendor of childhood, unlike the children who grow up, lose their connection to nature, and lead unfulfilling lives. As children age and reach maturity, they lose this connection but gain an ability to feel emotions, both good and bad. Through the power of the human mind, particularly memory, adults can recollect the devoted connection to nature of their youth. Active wandering allows the characters to experience and participate in the vastness and beauty of the natural world. Moving from place to place also allows the wanderer to make discoveries about himself. The speaker of this poem takes comfort in a walk he once took after he has returned to the grit and desolation of city life. Recollecting his wanderings allows him to transcend his present circumstances. In this long poem, the speaker moves from idea to idea through digressions and distractions that mimic the natural progression of thought within the mind. Recollecting their childhoods gives adults a chance to reconnect with the visionary power and intense relationship they had with nature as children. In turn, these memories encourage adults to re-cultivate as close a relationship with nature as possible as an antidote to sadness, loneliness, and despair. The act of remembering also allows the poet to write: Wordsworth argued in the preface to *Lyrical Ballads* that poetry sprang from the calm remembrance of passionate emotional experiences. Poems cannot be composed at the moment when emotion is first experienced. The poem produced by this time-consuming process will allow the poet to convey the essence of his emotional memory to his readers and will permit the readers to remember similar emotional experiences of their own. *Vision and Sight* Throughout his poems, Wordsworth fixates on vision and sight as the vehicles through which individuals are transformed. As speakers move through the world, they see visions of great natural loveliness, which they capture in their memories. In *Book Fourteenth of The Prelude*, climbing to the top of a mountain in Wales allows the speaker to have a prophetic vision of the workings of the mind as it thinks, reasons, and feels. *Symbols* Light Light often symbolizes truth and knowledge. Sunlight literally helps people see, and sunlight also helps speakers and characters begin to glimpse the wonders of the world. But the speaker also imagines his remembrances of the past as a kind of light, which illuminate his soul and give him the strength to live. As the poem begins, a wanderer travels along a moor, feeling elated and taking great pleasure in the sights of nature around him but also remembering that despair is the twin of happiness. Eventually he comes upon an old man looking for leeches, even though the work is dangerous and the leeches have become increasingly hard to find. As the speaker chats with the old man, he realizes the similarities between leech gathering and writing poetry. The speaker resolves to think of the leech gatherer whenever his enthusiasm for poetry or belief in himself begins to wane.

Chapter 6 : London School of Journalism | William Wordsworth and Lucy

"The Lucy Poems", of which the above is the second, were composed between and , by the English Romantic poet, William Wordsworth, in his 'Lyrical Ballads'. In these poems, Wordsworth tried to write simple English verse on the themes of love, longing, beauty, nature and death.

Students from Keswick School participated in the recording of the texts, which were then edited and mixed by two sound artists, Danny Diamond and Conor Caldwell. Danny and Conor also added their own sound work and instrumentation, mostly improvised, to create the beautiful pieces presented here. This is one of the key ideas behind this project: The four sound pieces present the writings of William and Dorothy Wordsworth performed by students from Keswick School, and whose discussions are interspersed with the texts. Accompanying music and sounds from artists Danny Diamond and Conor Caldwell set the mood of each piece. Her appreciation of the nature around her all those years ago is interspersed with Keswick School students talking about the area they call home. The readings are accompanied by a structured and rhythmic musical background. Layered pizzicato in the opening of this piece adds shape and momentum, mirroring the lightness of the fine showers Dorothy describes. There were one or 2 slight showers. The Gowans were flourishing along the Banks of the stream. William began a letter to John Wilson. The primrose till prominent The later flowers and the shiny foxgloves, very tall, with their heads budding. I was much amused with the business of a pair of stone chats. Could not cross the water so I went round by the stepping stones. Ryedale was very beautiful with spear-shaped streaks of polished steel. Grasmere very solemn in the last glimpse of twilight it calls home the heart to quietness. I had been very melancholy in my walk back. But when I came to Grasmere I felt that it did me good. I finished my letter to MH. Our thanks go to the following people, without whom this project would not have been possible:

Chapter 7 : Wordsworth's Lucy | Roland's Ragbag

WORDSWORTH'S LUCY by John K. Locke, S.J. A Thesis Submitted to the Faculty of the Graduate School of Loyola University in Partial Fulfillment of the Requirements for the Degree of.

He lost his mother when he was eight and five years later his father. The domestic problems separated Wordsworth from his beloved and neurotic sister Dorothy, who was a very important person in his life. With the help of his two uncles, Wordsworth entered a local school and continued his studies at Cambridge University. Wordsworth made his debut as a writer in 1793, when he published a sonnet in *The European Magazine*. In that same year he entered St. Dunstons. During a summer vacation in 1794 Wordsworth went on a walking tour through revolutionary France and also traveled in Switzerland. On his second journey in France, Wordsworth had an affair with a French girl, Annette Vallon, a daughter of a barber-surgeon, by whom he had an illegitimate daughter Anne Caroline. The affair was the basis of the poem "Vaudracour and Julia", but otherwise Wordsworth did his best to hide the affair from posterity. In 1795 he met Coleridge. His poems written during middle and late years have not gained similar critical approval. He was appointed official distributor of stamps for Westmoreland. He moved to Rydal Mount, Ambleside, where he spent the rest of his life. In later life Wordsworth abandoned his radical ideas and became a patriotic, conservative public man. Wordsworth died on April 23, 1850. The above biography is copyrighted. Do not republish it without permission. Can anyone help me by correcting my essay which contains an introductory sentence, support sentences and conclusion also give me a feedback, but someone who really does know literature? In the poem of William Wordsworth "The World Is too much with us" who is an English poet and one that is inspired by nature, he uses different characteristics of the great movement of Romanticism. The main characteristic is the description of nature, he describes it as something damaged by the society. If anyone knows of any other places that contributed to the creation of a poem, other than the ones I have listed, I would be very appreciative. The Boy of Winander: Nutting is another autobiographical poem written in the Wordsworthian style of guilt and the innocence of youth and the personification of nature in this case, a tree. When you think of Wordsworth what do you think of? I was a bit surprised by it. I know there were also disagreements with Coleridge in the later years, but I am not familiar with the details. Sometimes I can be a very naive reader, when I love an author as I do Wordsworth. The Third in Wordsworth, William 13 Replies The Prelude According to the site data, "About he started to write a large and philosophical autobiographical poem, completed in 1805, and published posthumously in 1850 under the title *The Prelude*. Perhaps I missed it and if I did, please point me to it on the site. If not on the site why not, i. The lines analyzed from Book First are at [A Powerful Prelude to Nature](#) "These beautiful forms, through a long absence, have not been to me. His little, nameless, unremembered acts of kindness and of love. After returning to this beautiful In Tintern Abbey, Wordsworth revisits the bucolic setting of his childhood, and in doing so mirrors the passing of his childhood into manhood with the changing of his dwelling from country to city. The juxtaposition illustrates the purity of nature in its inability to be owned and the greed of consumerism in its drive to own all. Heaven lies about us in our infancy! Wordsworth can remember having the ex Posted By michaelonlyson in Wordsworth, William 4 Replies.

Chapter 8 : A Short Analysis of Wordsworth's "She Dwelt among the Untrodden Ways" | Interest

Lucy is also proof of the transforming power of imagination, voiced through Theseus by Shakespeare as well, that Wordsworth was convinced about. This is the power that exalts Lucy into a luminary.

One sees more devils than vast hells can hold, That is, the madman: Yet, it is not difficult to see why Wordsworth rued: The invaluable works of our elder writers, I had almost said the works of Shakespeare and Milton, are driven into neglect by frantic novels, sickly and stupid German Tragedies, and deluges of idle and extravagant stories in verse. As a "fond and wayward thought" that his beloved may be dead enters the mind of a lover, he works himself up into a frenzy. The poem is born from the shift from an ordinary ride to her cottage into an extraordinary fit of passion that only another lover can sympathize with, in the same tempo as the "quickenning pace" of the horse. The love for Lucy is intimate and intense. In revealing it, the poet is baring his soul. Lucy is "The joy of his desire;" She is "cherished", present everywhere. He seems to see her, feel her at every point in place and time. The sentiment is all-consuming. So much so, that even his love for his country can be traced to his devotion to her. Grief at her loss, of which the cold fear "If Lucy should be dead! Sorrow is stark, sharp and poignant - drenching everything in it. But she is in her grave, and, oh, The difference to me! The realization and confession come suddenly after description of other matters, and the seeming control is deceptive. The sadness is deep and stays long after the poem has finished. Or a figment of the imagination? For William Wordsworth believed that for poetry to continue to please mankind permanently, it had to do with "essential passions" and these were to be found in "humble and rustic life" where they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that condition of life our elementary feelings coexist in a state of greater simplicity, and, consequently, may be more accurately contemplated, and more forcibly communicated; [6] Lucy is also proof of the transforming power of imagination, voiced through Theseus by Shakespeare as well, that Wordsworth was convinced about. This is the power that exalts Lucy into a luminary. In her Wordsworth puts into practice his own advice: If "humble and rustic life" allowed the play of elemental emotions, it is also a state in which "passions of men are incorporated with the beautiful and permanent forms of nature. Lucy belongs to a world abounding in references to manifestations of nature: In her will be inculcated grace, dignity, stateliness, peace and beauty; not overtly but by a process of absorbing "By silent sympathy" these values from "mute insensate things". Lucy, as child and student of Nature, will gain qualities lost in the corruption of urban life. Yet there will be a balance between spontaneous, free play of individuality and control, restraint. Nature intends to be "Both law and impulse" unto Lucy. There is spirituality, a supernatural aspect that is only hinted at. There is a sense of tragedy throughout that one cannot shake off as one reads the poems. It casts its shadow on happier allusions to Nature and the super-naturalness and sublimity of Nature becomes a double-edged sword with its life-sustaining lighter side and a darker side of death. Invariably, the sense of the latter is strongest in moments more removed from the conscious state - in sleep or in dreams. The presentiment of death as a "fond" thought comes to the lover in an eerie moment of near insanity, and the fact that Lucy has "no motion Having raised the subject and treatment of it to such an esoteric plane, Wordsworth nevertheless opts for a style and diction closer to the common understanding: Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, [It has to do with the stress and rhyme abab patterns as well as with the choice of language. The language and versification today, read in the wake of twentieth and twenty first century poetic practice may still seem archaic or conventional; but in view of the writing contemporaneous to it the content and its expression are smooth, facilitated by an overall result that is easy, pleasing, truly lyrical. Wordsworth made a concerted effort to avoid figures of speech such as personifications merely to elevate his style, wishing to "keep the Reader in the company of flesh and blood, persuaded that by so doing I shall interest him" [10]. The predominant figure of speech remains the simile and all comparisons are to various elements of Nature. Undoubtedly, the effect is not accidental. There is a deliberate craft at play. The former was composed in late and the latter in April They are obviously meant to complement each other, and not only in terms of meter and rhyme scheme. Both speak of a love, one more

subdued for a simple maid and the other glorying in a magnificent land. Both end with the mention of a physical loss and only then does one realize the actual or relative? References 1 Shakespeare, William. Shakespeare The Complete Works. Heron Books - J.

Chapter 9 : William Wordsworth and Lucy

"Lucy Gray" is a poem written by William Wordsworth in and published in his Lyrical calendrierdelascience.com describes the death of a young girl named Lucy Gray, who went out one evening into a storm.