

though they formed two-thirds of the whole work, instead of being deemed an atonement for the few exceptions, gave wind and fuel to the animosity against both the poems and the poet."

It must be confessed that both in these early poems and also in some of his later writings, Wordsworth put a considerable strain upon his theory and upon the prejudices of his readers. In the striving after simplicity the poet does, beyond all question, now and then descend to what an irreverent critic would call twaddle or namby pamby. Yet, for all that, it cannot be denied that Wordsworth has triumphed. Ridiculed not only by the powerful pen of Byron but by the acknowledged leaders of criticism in his own day, he kept on his steadfast way until he not only obtained full recognition as a true poet, but is now, by universal consent, numbered among the first five or six names in the English Parnassus.

In a later chapter of the "Biographia Literaria" Coleridge gives an account of the origin of the Lyrical Ballads which the reader may be glad to see, especially as this publication formed an era in the history of English poetry. We reproduce his remarks in a somewhat abridged form. "During the first year that Mr. Wordsworth and I were neighbours," he remarks—that is in the year 1797—"our conversations frequently turned on the two cardinal points of poetry, the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination. The sudden charm which accidents of light and shade, which moonlight or sunset diffused