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declaration that the style adopted in the poems was no matter of accident, but the result and expression of a principle. "The principal object," said Wordsworth, "proposed in these poems was to choose incidents and situations from common life, and to relate and describe them throughout, as far as was possible, in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect. Humble and rustic life was generally chosen, because in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language." Coleridge, in his "*Biographia Literaria*," declares that the outcry against the poems was caused not so much by the contents, for, he says, "the removal of less than a hundred lines would have precluded nine-tenths of the criticism of this work."

"In the critical remarks, therefore," he goes on, "prefixed and annexed to the *Lyrical Ballads*, I believe, we may safely rest, as the true origin of the unexampled opposition which Mr. Wordsworth's writings have been since doomed to encounter. The humbler passages in the poems themselves were dwelt on and cited to justify the rejection of the theory. What in and for themselves would have been either forgotten or forgiven as imperfections, or at least comparative failures, provoked direct hostility when announced as intentional, as the result of choice after full deliberation. Thus the poems, admitted by all as excellent, joined with those which had pleased a far greater number,