A misty, golden-hour landscape with evergreen trees and a body of water. The scene is bathed in a warm, hazy light, likely from a low sun, creating a soft glow over the trees and the water. The trees are dark silhouettes against the lighter sky and water. The overall mood is serene and atmospheric.

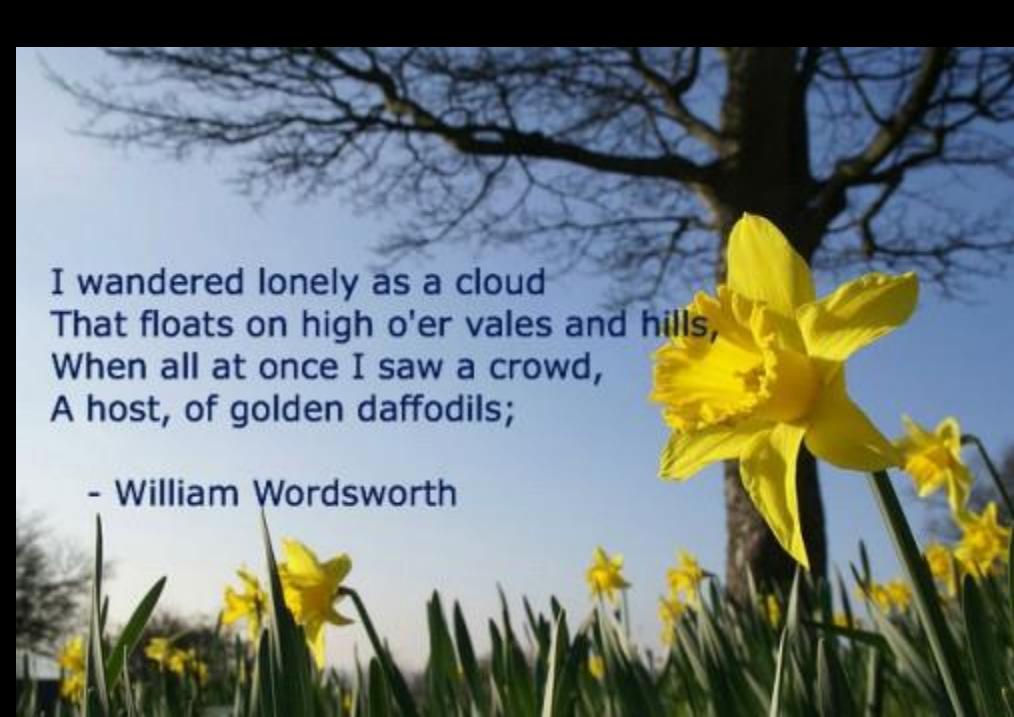
William Wordsworth, Samuel Taylor Coleridge, and Robert Southey became known as the Lake Poets in the early years of the nineteenth century when critic Francis Jeffrey conferred this designation on them.

THE LAKE POETS

In an 1817 article published in *The Edinburgh Review*, Jeffrey referred to the three poets as belonging to the "Lake School."

The term refers to the Lake District of England, where all three poets resided for a time.

The Romantic fascination with the unusual and the supernatural is reflected in many of the works of Coleridge and Southey, most notably in Coleridge's *The Rime of the Ancient Mariner* (1798).



I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;

- William Wordsworth

While Wordsworth used
his imaginative powers to
idealize the familiar,
Coleridge explored the
philosophical aspects of
poetry.

Dear Babe, that sleepest cradled by my side,
Whose gentle breathings, heard in this deep calm,
Fill up the intersperséd vacancies
And momentary pauses of the thought!
My babe so beautiful! it thrills my heart
With tender gladness, thus to look at thee,
And think that thou shalt learn far other lore,
And in far other scenes! For I was reared
In the great city, pent 'mid cloisters dim,

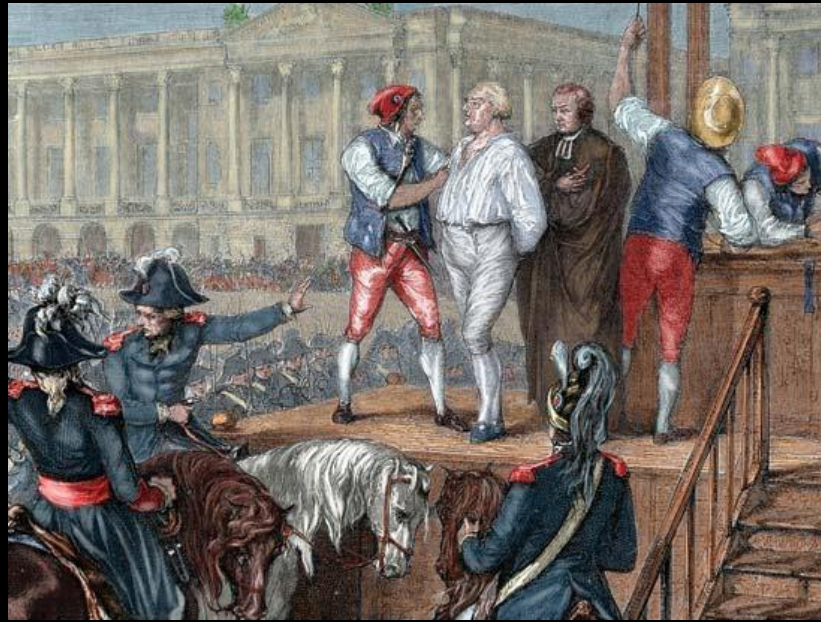


---COLERIDGE, "FROST AT MIDNIGHT"

Southey's Romantic efforts centered on travel and adventure. He used exotic historical settings, such as Spain and the Orient, in his examination of the mythic and supernatural.



The execution of Louis XVI in 1793.



The poets had, to varying degrees, sympathized with the French Revolution, believing that France was Europe's champion of liberty. Immersed in their love and worship of nature, the Lake Poets also believed in the spirit of reform through revolution.

In *The Prelude*, Wordsworth described the promise of the regeneration of mankind:

“France standing on the top of the golden
hours/And human nature seeming born again” (X,
690-3), only to reveal his disenchantment later
when he wrote:

“Confusion of opinion, zeal decay’d/And lastly,
utter loss of hope itself/And things to hope for”
(XI, 47-8, 5-8).

- During the end of the eighteenth century and the early years of the nineteenth century, they were sheltered from the affairs of the world in their Lake Country homes.
- But in the aftermath of the French Revolution they began to regain interest in worldly events, and their attitudes became increasingly conservative.
- Their early revolutionary fervor was severely diminished and their hopes for France dashed as the nation, under Napoleon's rule, began conquering other countries.
- Their love of liberty was transformed into nationalism as they became convinced that England's constitutional monarchy and the guiding force of the Protestant Church were the only guarantors of freedom.

Pantisocracy was a utopian scheme devised in 1794 by the poets Samuel Taylor Coleridge and Robert Southey for an egalitarian community.

They envisioned a system of government where all would rule equally.

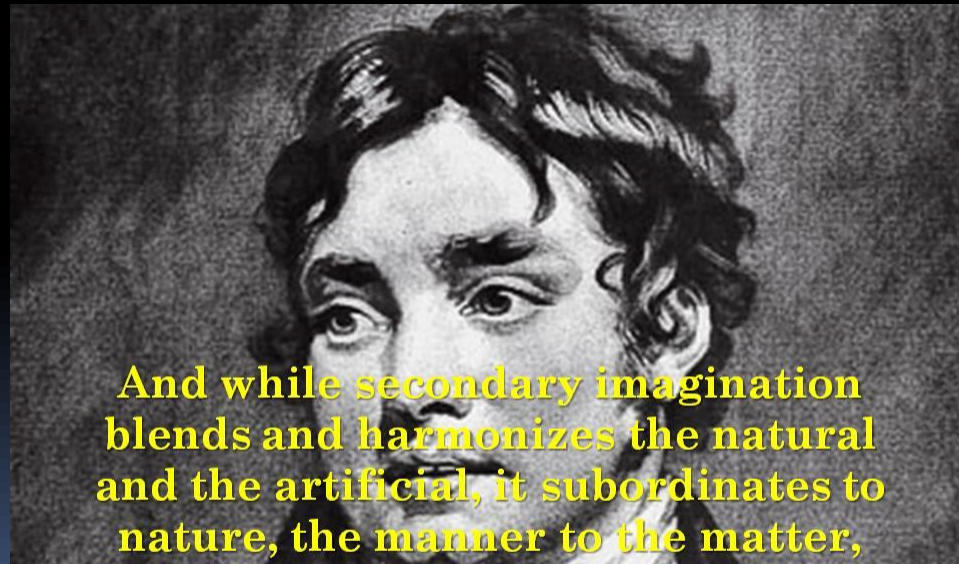


They originally intended to establish such a community on the banks of the Susquehanna River in the United States, but by 1795 Southey had doubts about the viability of this and proposed moving the project to Wales.

The two men were unable to agree on the location, causing the project to collapse.

Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions, work by Samuel Taylor Coleridge, published in two volumes in 1817.

Biographia Literaria was the most important work of literary criticism of the English Romantic period, combining philosophy and literary criticism in a new way, and it was lastingly influential.



And while secondary imagination blends and harmonizes the natural and the artificial, it subordinates to nature, the manner to the matter, and our admiration of the poet to our sympathy with the poetry

S.T. Coleridge in *Biographia Literaria*, Ch. 14

The first volume of the book recounts the author's friendship with poets Robert Southey and William Wordsworth.

Coleridge goes on to describe the influences on his philosophical development, from his early teachers to such philosophers as

- Immanuel Kant,
- Johann Fichte,
- Friedrich von Schelling.

This section includes his well-known discussion of the difference between fancy and imagination.

At first an adherent of the associational psychology of David Hartley, he came to discard this mechanical system for the belief that the mind is not a passive but an active agency in the apprehension of reality.

The author believed in the "self-sufficing power of absolute Genius" and distinguished between genius and talent as between "an egg and an egg-shell".

The discussion involves his definition of the imagination or "esemplastic power," the faculty by which the soul perceives the spiritual unity of the universe, as distinguished from the fancy or merely associative function.

In the second volume Coleridge concentrates on literary criticism and proposes theories about the creative process and the historical sources of the elements of poetry.

Christabel : an unfinished Gothic ballad by Samuel Taylor Coleridge, first published in *Christabel; Kubla Khan, A Vision; The Pains of Sleep* (1816).

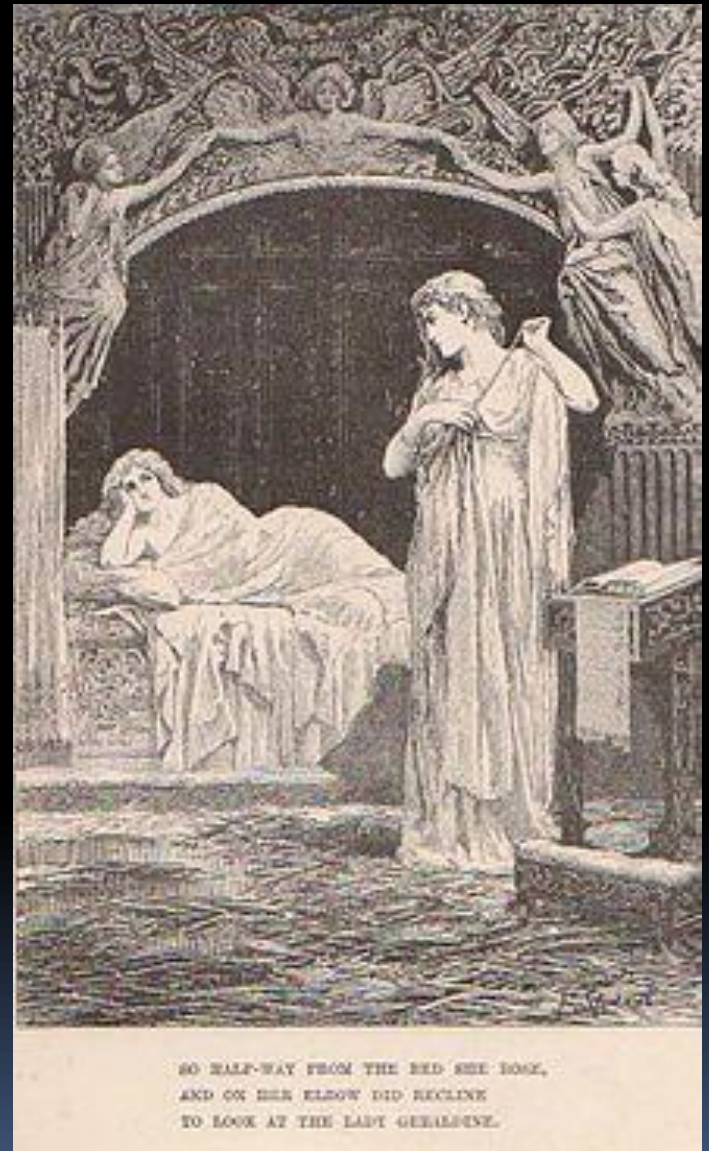
The first part of the poem was written in 1797, the second in 1800.



Christabel goes into the woods to pray by the large oak tree, where she hears a strange noise. Upon looking behind the tree, she finds Geraldine who says that she had been abducted from her home by men on horseback.



Christabel pities her and takes her home with her; supernatural signs (a dog barking, a mysterious flame on a dead fire, Geraldine being unable to cross water) seem to indicate that all is not well. They spend the night together, but while Geraldine undresses, she shows a terrible but undefined mark: "Behold! her bosom and half her side— / A sight to dream of, not to tell! / And she is to sleep by Christabel" (246–48).



SO HALF-WAY FROM THE BED SHE ROSE,
AND ON HER ELBOW DID RECLINE
TO LOOK AT THE LADY GERALDINE.

The conversation poems are a group of eight poems composed by Samuel Taylor Coleridge(1772–1834) between 1795 and 1807. Each details a particular life experience which led to the poet's examination of nature and the role of poetry.

The series title was devised to describe verse where Coleridge incorporates conversational language while examining higher ideas of nature and morality.

The works are held together by common themes, in particular they share meditations on nature and man's place in the universe.

In each, Coleridge explores his idea of "One Life", a belief that people are spiritually connected through a universal relationship with God that joins all natural beings.

M. H. Abrams wrote a broad description of the works in 1965. He observed that in each, the speaker "begins with a description of the landscape; an aspect or change of aspect in the landscape evokes a varied by integral process of memory, thought, anticipation, and feeling which remains closely interwoven with the outer scene.

In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic loss, comes to a moral decision, or resolves an emotional problem.

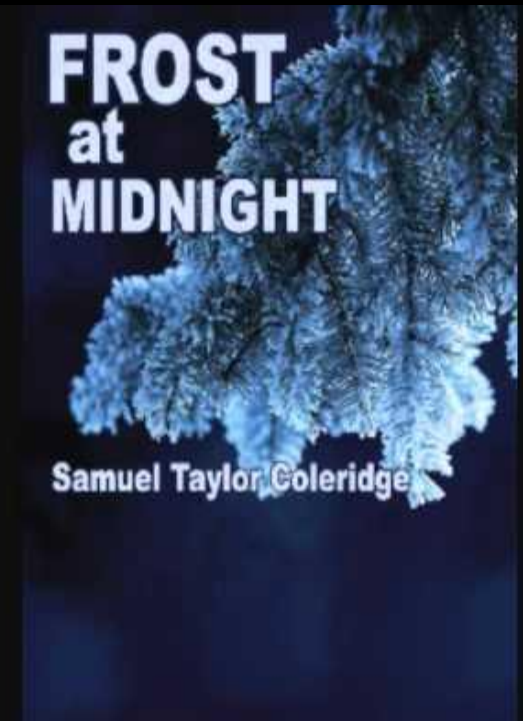
Often the poem rounds itself to end where it began, at the outer scene, but with an altered mood and deepened understanding which is the result of the intervening meditation."

- *The Eolian Harp,*
- *Reflections on having left a Place of Retirement,*
- *This Lime-Tree Bower my Prison,*
- *Frost at Midnight,*
- *Fears in Solitude,*
- *The Nightingale: A Conversation Poem,*
- *Dejection: An Ode,*
- *To William Wordsworth*

FROST AT MIDNIGHT

In the winter of 1798 Coleridge composed the four-stanza poem in the presence of his sleeping infant son, Hartley.

The soliloquy begins with the description of a silent frosty night and proceeds through **a meditation on the relationship between the quiet work of frost and the quiet breathing of the sleeping baby at the poet's side**, to conclude in a resolve that his child shall be brought up as a **"child of nature,"** so that the sympathies the poet has come to detect may be reinforced throughout the child's education.





O lady! we receive but what we give
And in our life alone does Nature live.

(Samuel Taylor Coleridge)

izquotes.com

Dejection: An Ode, autobiographical poem by Samuel Taylor Coleridge, published in 1802 in the *Morning Post*, a London daily newspaper.

When he wrote this poem, Coleridge was addicted to opium, was unhappy in his marriage, and had fallen in love with Sara Hutchinson.

Intended originally as a letter in verse to Sara (who is referred to by the anagram "Asra"), it describes his complaints and fears with great emotional intensity.

The speaker is afraid that his poetic powers are waning and that he no longer responds intensely to nature. He reveals the disintegration of his marriage and the damaging effects of opium.



Educated at Westminster School and Balliol College, Oxford, **Southey** expressed his ardent sympathy for the French Revolution in the long poem **Joan of Arc (published 1796)**.

He first met Coleridge, who shared his views, in 1794, and together they wrote a verse drama, **The Fall of Robespierre(1794)**

His biographies include the life and works of John Bunyan, John Wesley, William Cowper, Oliver Cromwell and Horatio Nelson.

OTHER WORKS

Thalaba the Destroyer (1801)

The Inchcape Rock (1802)

Madoc (1805)



"The Inchcape Rock" is a ballad written by English poet Robert Southey. Published in 1802, it tells the story of a 14th-century attempt by the Abbot of Arbroath ("Aberbrothock") to install a warning bell on Inchcape, a notorious sandstone reef about 11 miles (18 km) off the east coast of Scotland. The poem tells how the bell was removed by a pirate, who subsequently perished on the reef while returning to Scotland in bad weather some time later.



The story OF "The Story of the Three Bears" was first recorded in narrative form by British writer and poet [Robert Southey](#), and first published anonymously as "The Story of the Three Bears" in [1837](#) in a volume of his writings called *The Doctor*.