

## Advertisement to Lyrical Ballads

### William Wordsworth (1798)

1 It is the honourable characteristic of Poetry that its materials are to be found in every subject which can interest the human mind. The evidence of this fact is to be sought, not in the writings of Critics, but in those of Poets themselves. 1

The majority of the following poems are to be considered as experiments. They were written chiefly with a view to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure. Readers accustomed to the gaudiness and inane phraseology of many modern writers, if they persist in reading this book to its conclusion, will perhaps frequently have to struggle with feelings of strangeness and awkwardness: they will look round for poetry, and will be induced to inquire by what species of courtesy these attempts can be permitted to assume that title. It is desirable that such readers, for their own sakes, should not suffer the solitary word Poetry, a word of very disputed meaning, to stand in the way of their gratification; but that, while they are perusing this book, they should ask themselves if it contains a natural delineation of human passions, human characters, and human incidents; and if the answer be favourable to the author's wishes, that they should consent to be pleased in spite of that most dreadful enemy to our pleasures, our own pre-established codes of decision. 2

Readers of superior judgement may disapprove of the style in which many of these pieces are executed; it must be expected that many lines and phrases will not exactly suit their taste. It will perhaps appear to them, that wishing to avoid the prevalent fault of the day, the author has sometimes descended too low, and that many of his expressions are too familiar, and not of sufficient dignity. It is apprehended that the more conversant the reader is with our elder writers, and with those in modern times who have been the most successful in painting manners and passions, the fewer complaints of this kind will he have to make. 3

An accurate taste in poetry, and in all the other arts, Sir Joshua Reynolds has observed, is an acquired talent, which can only be produced by severe thought, and a long continued intercourse with the best models of composition. This is mentioned not with so ridiculous a purpose as to prevent the most inexperienced reader from judging for himself; but merely to temper the rashness of decision, and to suggest that if poetry be a subject on which much time has not been bestowed, the judgement may be erroneous, and that in many cases it necessarily will be so. 4

The tale of *Goody Blake and Harry Gill* is founded on a well-authenticated fact which happened in Warwickshire. of the other poems in the collection, it may be proper to say that they are either absolute inventions of the author, or facts which took place within his personal observation or that of his friends. The poem of *The Thorn*, as the reader will soon discover, is not supposed to be spoken in the author's own person: the character of the loquacious narrator will sufficiently 5

show itself in the course of the story. *The Rime of the Ancyent Marinere* was professedly written in imitation of the *style*, as well as of the spirit of the elder poets; but with a few exceptions, the Author believes that the language adopted in it has been equally intelligible for these three last centuries. The lines entitled *Expostulation and Reply*, and those which follow, arose out of conversation with a friend who was somewhat unreasonably attached to modern books of moral philosophy.

**Note 1.** It is worth while here to observe, that the affecting parts of Chaucer are almost always expressed in language pure and universally intelligible even to this day. [[back](#)]