Contents

(The years in parentheses are those of composition, unless pertaining to a specific publication.)

William Blake (1757–1827)

From Songs of Innocence (1789)
   Introduction                                      1
   Holy Thursday                                    2
   Nurse’s Song                                     2
   The Little Black Boy                             3
   The Lamb                                         4

From Songs of Experience (1794)
   Introduction                                     4
   Earth’s Answer                                   5
   The Clod and the Pebble                          6
   The Chimney Sweeper                              6
   The Sick Rose                                    6
   The Tyger                                        7
   Ah! Sun-Flower                                   7
   The Garden of Love                               8
   London                                           8
   A Poison Tree                                    9

From Poetical Sketches (1783)
   Song: “How sweet I roam’d from field to field”  9

From Songs and Ballads (1783–1808)
   “I saw a chapel all of gold”                     10
   “Mock on, mock on, Voltaire, Rousseau”           10
   The Smile                                        11
   Auguries of Innocence                            11

The Book of Thel (1789)                            14

From The Marriage of Heaven and Hell (1793)
   Proverbs of Hell                                 18

From America a Prophecy (1793)
   Preludium                                        21

From Milton (1804)
   “And did those feet in ancient time”             22
## William Wordsworth (1770–1850)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>We Are Seven (1798)</td>
<td></td>
<td>23</td>
</tr>
<tr>
<td>Lines Composed a Few Miles Above Tintern Abbey (1798)</td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>Nutting (1799)</td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>“Strange fits of passion have I known” (1799)</td>
<td></td>
<td>30</td>
</tr>
<tr>
<td>“She dwelt among the untrodden ways” (1799)</td>
<td></td>
<td>31</td>
</tr>
<tr>
<td>“I travelled among unknown men” (1799)</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>“A slumber did my spirit seal” (1799)</td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Lucy Gray (1799)</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>“My heart leaps up when I behold” (1802)</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Resolution and Independence (1802)</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Composed upon Westminster Bridge, Sept. 3, 1802 (1802)</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>On the Extinction of the Venetian Republic (1802)</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>To Toussaint L’Ouverture (1802)</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>In London, September 1802 (1802)</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>London, 1802 (1802)</td>
<td></td>
<td>41</td>
</tr>
<tr>
<td>The Solitary Reaper (1803)</td>
<td></td>
<td>42</td>
</tr>
<tr>
<td>“She was a Phantom of delight” (1804)</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>“I wandered lonely as a cloud” (1804)</td>
<td></td>
<td>43</td>
</tr>
<tr>
<td>Ode to Duty (1805)</td>
<td></td>
<td>44</td>
</tr>
<tr>
<td>From The Prelude (1799–1805)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>From Book I: “Dust as we are, the immortal spirit grows”</td>
<td></td>
<td>46</td>
</tr>
<tr>
<td>From Book XI: “O pleasant exercise of hope and joy!”</td>
<td></td>
<td>47</td>
</tr>
<tr>
<td>Character of the Happy Warrior (1806)</td>
<td></td>
<td>48</td>
</tr>
<tr>
<td>“The world is too much with us; late and soon” (1806)</td>
<td></td>
<td>51</td>
</tr>
<tr>
<td>Ode: Intimations of Immortality from Recollections of Early Childhood (1803–06)</td>
<td></td>
<td>51</td>
</tr>
<tr>
<td>Mutability (1821)</td>
<td></td>
<td>57</td>
</tr>
<tr>
<td>“Scorn not the Sonnet” (1827)</td>
<td></td>
<td>58</td>
</tr>
<tr>
<td>Extempore Effusion upon the Death of James Hogg (1835)</td>
<td></td>
<td>58</td>
</tr>
</tbody>
</table>

## Samuel Taylor Coleridge (1772–1834)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Lime-Tree Bower My Prison (1797)</td>
<td></td>
<td>60</td>
</tr>
<tr>
<td>The Dungeon (1797)</td>
<td></td>
<td>62</td>
</tr>
<tr>
<td>The Rime of the Ancient Mariner (1797–98, revised later; marginal glosses added 1815–16)</td>
<td></td>
<td>63</td>
</tr>
<tr>
<td>On a Ruined House in a Romantic Country (1797)</td>
<td></td>
<td>81</td>
</tr>
<tr>
<td>Christabel (Part I, 1797; Part II, 1800; “The Conclusion to Part II,” 1801)</td>
<td></td>
<td>82</td>
</tr>
<tr>
<td>Frost at Midnight (1798)</td>
<td></td>
<td>100</td>
</tr>
<tr>
<td>France: An Ode (1798)</td>
<td></td>
<td>102</td>
</tr>
</tbody>
</table>
Kubla Khan (1798) ........................................... 105
Dejection: An Ode (1802) ................................. 106
The Pains of Sleep (1803) ................................. 110

George Gordon, Lord Byron (1788–1824)

“When we two parted” (1808) .................................. 112
The Girl of Cadiz (1809) ......................................... 113
From Hebrew Melodies (1814–15)
“She walks in beauty” ............................................. 114
The Destruction of Sennacherib ............................... 115

Stanzas for Music: “There be none of Beauty’s daughters” (1816) ................................. 116
The Prisoner of Chillon (1816) .............................. 116
Darkness (1816) .................................................... 127
Stanzas to Augusta (1816) ....................................... 130
“So we ’ll go no more a roving” (1817) ...................... 131

From Childe Harold’s Pilgrimage (1809–18)
“Adieu, adieu! my native shore” (I, between xiii and xiv) ...................................................... 132
III, xxi–xxviii [Waterloo] ........................................ 134
IV, clxxvii–clxxxiv [Ocean] ..................................... 136

From Don Juan (1818–23)
I, cc–cciii ............................................................. 138
“The isles of Greece” (III, between lxxxvi and lxxxvii) ...................................................... 139
XI, lvi–lx ............................................................ 142

On This Day I Complete My Thirty-sixth Year (1824) ...................................................... 143

Percy Bysshe Shelley (1792–1822)

Hymn to Intellectual Beauty (1816) ......................... 145
Ozymandias (1817) ................................................. 147
Stanzas Written in Dejection, Near Naples (1818) .......... 147
Sonnet: “Lift not the painted veil . . .” (1818) .................. 149
Song to the Men of England (1819) ......................... 149
Sonnet: England in 1819 (1819) ............................... 150
Ode to the West Wind (1819) ..................................... 151
The Indian Serenade (1819) ...................................... 153
Love’s Philosophy (1819) ......................................... 154
The Cloud (1820) .................................................... 154
To a Skylark (1820) ................................................. 157
Arethusa (1820) ...................................................... 160
The Waning Moon (1820) ......................................... 162
To the Moon (1820) .................................................. 162
To Night (1821) 163
To ——: "Music, when soft voices die" (1821) 164
Song: "Rarely, rarely, comest thou" (1821) 164
Adonais: An Elegy on the Death of John Keats (1821) 165
Hellas: A Lyrical Drama [Excerpt: Final Chorus] (1821) 179
Lines: "When the lamp is shattered" (1822) 180
To Jane: The Invitation (1822) 181
To Jane: The Recollection (1822) 183
With a Guitar, to Jane (1822) 186
A Dirge (1822) 188

John Keats (1795–1821)

From Poems (1817)

Sonnet: "To one who has been long in city pent" 189
Sonnet: On first looking into Chapman's Homer 189
Sonnet: "Happy is England! . . ." 190

From Lamia, Isabella, The Eve of St. Agnes, and Other Poems (1820)

Isabella; or, the Pot of Basil. A Story from Boccaccio 190
The Eve of St. Agnes 205
Ode to a Nightingale 216
Ode on a Grecian Urn 218
Ode to Psyche 220
Lines on the Mermaid Tavern 221
To Autumn 222
Ode on Melancholy 223

From Life, Letters and Literary Remains of John Keats (1848)

La Belle Dame sans Merci: A Ballad 224
Ode on Indolence 226
Sonnet: On the Sea 227
Sonnet: "When I have fears . . ." 228
Sonnet: To Homer 228
Sonnet: To Sleep 229
Sonnet: "Why did I laugh to-night? . . ." 229
Sonnet: "Bright star, . . ." 229
Sonnet: On Seeing the Elgin Marbles 230
To J. H. Reynolds Esq. 230

From Other Posthumous and Fugitive Pieces
Sonnet: To Mrs. Reynolds's Cat 233

Alphabetical List of Titles and First Lines 235
Songs of Innocence is a collection of illustrated lyrical poetry. A few first copies were printed and illuminated by William Blake himself in 1789. Its companion volume is Songs of Experience. Blake believed that innocence and experience were “the two contrary states of the human soul”, and that true innocence was impossible without experience. Songs of Innocence contains poems either written from the perspective of children or written about them.