I Travelled Among Unknown Men

POEM TEXT

I travelled among unknown men,
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee.

'Tis past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.

Among thy mountains did I feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.

Thy mornings showed, thy nights concealed,
The bowers where Lucy played;
And thine too is the last green field
That Lucy's eyes surveyed.

SUMMARY

I took a trip abroad among strangers in countries across the ocean. Oh, England, I didn't understand how much I loved you until I made that journey.

The sad, dreamlike time of my travels is over for good now! I'll never leave you again, England; the longer I'm home, the more I find I love you.

It was among English mountains that I first felt joyful longing—and the woman I longed for sat at her spinning wheel by an English fireside.

English mornings and English nights lit up or darkened the shady places where Lucy enjoyed herself. And a green English field was the last thing that Lucy saw.

THEMES

HOMESICKNESS AND HOMECOMING

This poem's speaker, alienated and lonely after a journey abroad, comes home to England with a deep sense of relief. He's delighted to be in his native country again not just because he loves its familiar landscapes, but also because Lucy, a woman he adored, lived and died there. The speaker apparently had no idea how much it meant to be near familiar scenes and memories until he was away from them. Absence, the poem thus suggests, really does make the heart grow fonder: you never know how much you love your home until you've left it.

The poem's speaker is so relieved to be back in England after his travels that he vows he'll never "quit [its] shore" again. Being among "unknown men" in a foreign country felt lonesome, sad, and unreal to him, as if his journey were no more than a "melancholy dream." England, to him, is the place where his real and fulfilling life goes on; the countryside is beautiful in itself and also full of happy memories (especially memories of Lucy, the woman he loved and lost).

Now that the speaker is back home, he "seem[s] / To love [England] more and more." To feel this ever-growing love, he observes, he first had to *leave*: it wasn't "till then" (that is, until he traveled abroad) that he understood "what love [he] bore" to England. Only from a distance could he plumb the depths of his allegiance to his native country.

The poem thus suggests that leaving home makes ones understand what home *means*. Leaving a beloved place behind reveals just how important it is—and makes homecoming into a joyful (if perhaps bittersweet) celebration.

Where this theme appears in the poem:

- Lines 1-16

GRIEF AND MEMORY

Returning from long travels abroad, this poem's speaker is deeply relieved to be back home in England, the country where his beloved Lucy lived and died. When he's away from the familiar English fireside where Lucy "turned her wheel" (that is, worked at her spinning wheel), he feels his grief for her even more deeply. When he's in England, however, he can find some comfort in his memories of the places Lucy once roamed. The place a lost loved one lived, the poem suggests, can offer poignant consolation even in the midst of grief. By preserving memories, landscapes can also preserve the spirits of the dead.

The speaker hardly seems to make a distinction between his long-lost Lucy and the landscape she lived in. It was by an "English fire" that she sat and worked, he remembers, and English "mornings showed" and "nights concealed" the gardens where she used to wander. He's happy to be in England again because everything he sees there reminds him of Lucy; she

seems almost to have become part of the countryside.

Rather than making the speaker even sadder, however, being near these melancholy scenes offers him so much comfort that he vows he'll never "quit [the English] shore" ever again. In staying near the places where Lucy lived, the speaker feels as if he's close to Lucy, too—an idea that implies sweet memories linger on in landscapes long after the *people* in those memories are gone.

The dead, this poem suggests, become part of the world in more ways than one. Just as Lucy's body has gone back into the English soil, her memory has become part of the English atmosphere. For this speaker, consolingly, England will always have a bit of Lucy in it.

Where this theme appears in the poem:

- Lines 9-16

LINE-BY-LINE ANALYSIS

LINES 1-4

I travelled among unknown men,
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee.

The first lines of "I travelled among unknown men" might lead readers to expect a tale of adventure. The speaker describes a journey upon which he "travelled among unknown men" (that is, strangers) "In lands beyond the sea." All that ambiguity—what men, which lands?—makes it sound as if he's been in a fairy story, a quest that took him to mysterious, nameless places.

He didn't enjoy it:

> Nor, England! did I know till then
> What love I bore to thee.

As this fervent apostrophe shows, traveling far over the sea has merely left the speaker relieved to be back in his native country at last. Addressing England as if it were a beloved he'd been forced to leave behind, the speaker tells his homeland that he had no idea how much he adored it until he went away. This will be a poem about home: a place you don't fully appreciate, the speaker suggests, until you leave it for a spell.

Appropriately, the speaker will use the homespun ballad form for this tale. Derived from old folk songs, this form uses quatrains (four-line stanzas) of common meter, a pattern that alternates between lines of iambic tetrameter (that is, lines of four iambs, metrical feet with a da-DUM rhythm) and iambic trimeter (*three* iambs in a row), like this:

> I trav- | elled am- | ong un- | known men,
> In lands | beyond | the sea;

A simple ABAB rhyme scheme complements this swaying rhythm.

LINES 5-8

'Tis past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.

The speaker, looking back, can hardly believe his time abroad was anything more than a "melancholy dream," a sad and unreal vision that he's not sorry to have awoken from. It's all in the past now, he says: he's never making the mistake of leaving again.

Listen to the intense assonance and consonance as he reassures a personified England that he's here to stay:

> Nor will I quit thy shore
> A second time; for still I seem
> To love thee more and more.

Not only do all those /or/ sounds create internal rhyme, they pick up on *another* internal rhyme between "nor" and "bore" in the first stanza. All these strong echoes make the speaker sound insistent, even monomaniacal: he needs to stress *just how certain* he is that he's back in England for good. The sibilance of "second," "still," and "seem" adds further intensity to the speaker's delcaration.

The key ingredient in his ever-deepening love for his native country seems to have been his absence. Now that he's back, he loves England "more and more" by the second; the thrill of reunion isn't wearing off. Absence has made his heart grow fonder than it ever was before.

Home, the speaker seems to have realized, is a place you can't fully appreciate until you've left it behind for a while. One departure seems to have been enough for him, however. He's certain beyond certainty that all he'll ever need again is right here.

In the next stanza, he'll begin to explain why that's so.

LINES 9-12

Among thy mountains did I feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.

In this stanza, the speaker begins to unfold his reasons for loving England above anywhere else. The speaker isn't a patriot in the traditional sense; he's not exhorting Britannia to rule the waves or anything. Rather, he's enamored of the English

landscape—and of what happened to him there:

> Among thy mountains did I feel
> The joy of my desire;

For this speaker, then, loving England means making a connection between a landscape and the emotions he felt in it. It was among English mountains that he felt "the joy of [his] desire"—and so his *memories* of that joy feel, to him, specifically English, rooted in the soil.

Take a moment with that joy and that desire. The speaker's language here (as elsewhere) is clear and simple. His meaning, however, is subtle. He didn't just feel joy in the English mountains, and he didn't just feel desire: he felt that his desire *was* a joy, he experienced desire as a joyful and fulfilling experience in itself. It was a deep pleasure to want what he wanted.

Perhaps it makes symbolic sense that he felt these feelings at a height. Standing atop a mountain, admiring a glorious vista, the speaker seems to have discovered a new vista of emotion.

He's a little more oblique about exactly what he desired. Readers might catch on pretty quick, however, when he zooms in from the grand mountains to a domestic fireside:

> And she I cherished turned her wheel
> Beside an English fire.

In other words: a woman he loved worked busily at her spinning wheel beside a hearth as English as the mountains.

Note how little the speaker has to say about the nature of the mountains or the nature of the fire *outside* their Englishness (though the combination of glorious countryside and cozy firesides does feel English to the bone). Elsewhere, Wordsworth would spend plenty of time describing the Lake District landscapes he loved. Here, however, his speaker finds emotion and memory paramount, not any meticulously measured pond in particular. Perhaps something about England allowed him to feel what he felt about his beloved; perhaps his feelings for his beloved made England feel special. Perhaps both.

Already, though, a hint of sorrow creeps in with the speaker's joyful memories. These lines take place in the saddest tense: the past. The woman the speaker "cherished," readers gather, might not be around to be cherished anymore.

LINES 13-16

> *Thy mornings showed, thy nights concealed,*
> *The bowers where Lucy played;*
> *And thine too is the last green field*
> *That Lucy's eyes surveyed.*

Dreamily, the speaker continues his apostrophe to England, relating his love of the place more and more closely to his love of the woman he "cherished." Her name, he reveals, was Lucy.

Here, readers familiar with some of Wordsworth's other poetry might go, "Aha!" The mysterious Lucy appears in four other short Wordsworth ballads—a sequence known, appropriately enough, as the "Lucy poems." In each of these poems, the speaker mourns or marvels over Lucy's death; in each of them, he connects Lucy to the natural world. Scholars argue over who Lucy might represent, or whether she represents any one real person at all. All that can be said for certain is that the speaker's feelings for Lucy always have a lot to do with his feelings about nature: his pain at losing her interweaves with his awe at the thought that her body has become part of the landscape in death.

In the previous stanza, the speaker suggested that his love for England had a lot to do with what happened to him there; his sweetest memories were planted in English soil. As the poem concludes, it seems those memories were almost entirely Lucy-related. Here, Lucy and England dance with each other:

> Thy mornings showed, thy nights concealed,
> The bowers where Lucy played;

The swinging, gentle parallelism there suggests that the steady rhythms of the English day and night, so far as the speaker was concerned, existed only to illuminate or shadow Lucy's favorite "bowers" (that is, shaded arbors).

Most importantly of all, though, England's is the "last green field / That Lucy's eyes surveyed." Here, the speaker steps a little outside the perspective he's used all through this poem. So far, whenever he's pictured Lucy, it's been as if he were watching her, observing her spinning by the fire or playing in shady bowers. Here, he takes on a double vision, imagining that "last green field"—the last bit of the world that Lucy saw—as if through *her* eyes.

Here, finally, England's deepest importance to the speaker comes clear. He doesn't just love England because Lucy lived and died there, or because he can remember her (and his love for her) most clearly there. He loves it most of all because it allows him to *be* with Lucy, still, in some sense, seeing what she saw.

Lucy, then, is in England in more ways than one. Her body is buried in English soil, her memory wanders the English landscape—and her perceptions are still perceptible to the speaker in the places she loved. The speaker's long apostrophe to his personified homeland thus becomes, by extension, an address to Lucy's memory, and a commitment never to stray from her again.

POETIC DEVICES

APOSTROPHE

The speaker's fervent apostrophe to England makes the country into a conscious being and connects the speaker's beloved country to his beloved Lucy.

In one sense, the speaker's apostrophe draws on a grand old tradition of personifying a country in order to praise it. When British patriots sing "Rule, Britannia," for instance, they're doing just the same thing as the speaker is here, representing Britain as a person (or unconquerable goddess-like figurehead, as the case may be).

Here, however, the speaker is less interested in a grand Britannia who rules the waves than in a gentler, smaller "England": a figure who welcomes him home with sweet memories, lofty "mountains," and "green field[s]." The speaker's apostrophe to England isn't a big bombastic patriotic one, but the kind of affectionate greeting a wandering husband might offer his wife: *I'm so sorry I went away, I missed you so badly, I'll never leave again.*

For that matter, the speaker's love for England seems marbled with his love for Lucy, a woman he "cherished" and lost. Much of his happiness at being home comes from the fact that Lucy used to live here and the landscape reminds him of her. His feelings for the personified country and the real woman thus weave in and out of each other.

Where Apostrophe appears in the poem:

- Lines 3-4
- Lines 6-8
- Lines 9-10
- Lines 13-16

ASSONANCE

Assonance gives this poem a touch of gentle, rhythmic music.

In the first two stanzas, the speaker returns to the same sound over and over: a long /oar/ that also creates repeated internal rhymes. Listen:

> Nor, England! did I know till then
> What love I bore to thee.
> 'Tis past, that melancholy dream!
> Nor will I quit thy shore
> A second time; for still I seem
> To love thee more and more.

These insistent sounds underscore the speaker's sincere dedication: this is a man who is definitely never leaving England again, no sir, he's learned his lesson.

When he thinks back on his beloved Lucy, meanwhile, his assonance gets brighter and broader:

> Among thy mountains did I feel
> The joy of my desire;
> And she I cherished turned her wheel
> Beside an English fire.

The long /i/ sound makes these lines feel at once open and quiet, suggesting that thoughts of Lucy open up whole vistas of happy, faraway memory.

The musical long /ee/ in the "last green field" that Lucy laid eyes on, meanwhile, makes it feel as if the landscape itself could sing.

Across the poem, then, assonance reflects the speaker's feelings: his devotion to England and to Lucy, and his steadfast commitment to staying exactly where he is for the rest of his life.

Where Assonance appears in the poem:

- **Line 3:** "Nor"
- **Line 4:** "bore"
- **Line 6:** "Nor," "shore"
- **Line 8:** "more"
- **Line 10:** "my desire"
- **Line 12:** "Beside," "fire"
- **Line 15:** "green field"

REPETITION

Repetitions work with this poem's chant-like, lulling rhythms to evoke the speaker's contentment and certainty: he's happy he's home, and he's staying put henceforth.

In the first two stanzas, for instance, the speaker starts important lines with a firm "Nor":

> Nor, England! did I know till then
> What love I bore to thee.
> 'Tis past, that melancholy dream!
> Nor will I quit thy shore
> A second time [...]

The first "nor" here refers to what the speaker didn't understand before he left: that England is the only place for him. The second refers to what he vows now: he'll never, ever leave again. The repetition frames his journey, helping him to look *back* at the innocent time before he left and *forward* to the England-only future.

The closing stanza, meanwhile, uses swaying anaphora (and broader parallelism) to evoke the speaker's long-lost happy days with Lucy:

> Thy mornings showed, thy nights concealed,

The bowers where Lucy played;

The echoing shape of the two clauses suggests the rhythms of the days and nights they describe: the sun rises, the sun sets, and Lucy is always in the same bowers.

Or at least, she was, once. The final stanza's repetition of her name also reminds readers that, though Lucy is long gone now, she's still at the center of the speaker's thoughts.

Where Repetition appears in the poem:

- **Line 3:** "Nor"
- **Line 6:** "Nor"
- **Line 13:** "Thy mornings showed, thy nights concealed"
- **Line 14:** "Lucy"
- **Line 16:** "Lucy's"

METAPHOR

By presenting his travels abroad as nothing more than a metaphorical "melancholy dream," the speaker suggests that real life, for him, exists only on English soil.

The speaker's travels seem to have gone on for a long, weary time. This journey, readers gather, wasn't just a brief holiday abroad, but a long sojourn that wound through many different "lands beyond the sea." All the inhabitants of these faraway lands were, to the speaker, "unknown men," strangers—and not ones that he cared to acquaint himself with. Whatever the speaker saw, whoever the speaker met, they seemed unreal to him.

No wonder, then, that he depicts his time abroad as a "melancholy dream." Everything he encountered struck him as both insubstantial and rather sad, pale ghosts of the people and places he loves in his native country. Coming home to England makes him feel as if he's waking up to reality again.

Readers might be inclined to question this vision of the world a little, especially because so much of the speaker's attachment to his homeland itself feels rather melancholy and dreamy. An awful lot of what he likes about being home is that home reminds him of a woman he loved who's now dead. His visions of Lucy sitting "beside an English fire" and wandering through leafy "bowers" are themselves dreams, memories of a lost past—bittersweet at best!

Where Metaphor appears in the poem:

- **Line 5:** "'Tis past, that melancholy dream!"

VOCABULARY

Nor (Line 3, Line 6) - Neither.

Bore (Line 4) - Carried, felt.

Thee, Thy, Thine (Line 4, Line 6, Line 8, Line 9, Line 13, Line 15) - "Thee," "thy," and "thine" are old-fashioned ways of saying "you" and "your":

- "Thee" is the object form of you (as in "I saw you").
- "Thy" and "thine" mean "your" and "yours," respectively.

'Tis (Line 5) - An old-fashioned contraction of "it is," similar to the modern "it's."

Melancholy (Line 5) - Sorrowful, sad.

Quit (Line 6) - Leave.

Wheel (Line 11) - That is, her spinning wheel.

Bowers (Line 14) - Restful spots beneath the shade of trees or climbing plants. Bowers could be either natural groves or purpose-grown trellised areas. Wordsworth would have pronounced this word with one syllable: *bours*.

Surveyed (Line 16) - Saw, beheld.

FORM, METER, & RHYME

FORM

"I travelled among unknown men" is built from four quatrains (or four-line stanzas). Each is a ballad stanza, written in common meter and rhymed ABAB. This deceptively simple form is all part of Wordsworth's grand poetic project to write what he and his collaborator Coleridge called "lyrical ballads": works that united the deep emotion of lyric poetry with the earthy rhythms of folk ballads.

This poem is also part of the sequence known as the "Lucy poems." In this famous series of five short, cryptic ballads, a speaker mourns the death of his beloved Lucy. Many readers interpret these poems' speaker as Wordsworth himself, but Lucy is a more mysterious figure, not clearly modeled on any one person in Wordsworth's life. Always related closely to the English landscape Wordsworth loved, she might simply represent Wordsworth's ideal: a lost dream of poetic inspiration or perfect beauty that he can now only sometimes glimpse in the natural world.

METER

This poem uses simple ballad stanzas written in common meter. That means that each stanza alternates between iambic tetrameter (lines of four iambs, metrical feet with a da-DUM rhythm) and iambic trimeter (lines of only three iambs). Here's how that sounds:

Among | thy moun- | tains did | I feel
The joy | of my | desire;

Wordsworth sticks pretty scrupulously to this meter all through the poem. (There's arguably a spondee—two stresses in a row, DUM-DUM—in line 3's "Nor, England," but if so it's a

subtle one.) The steady, rocking rhythm suggests the speaker's calm certainty that England is where he belongs.

RHYME SCHEME

"I travelled among unknown men" uses ballad stanzas. The traditional rhyme scheme of this old form goes like this:

ABAB

Wordsworth matches this pure, simple rhyme scheme with pure, simple language. No slant rhyme here: every rhyme is a neat full rhyme, as in *men / then* or *see / thee*. Most of the rhyme words here are monosyllabic; the only exceptions are "desire" in line 10, "concealed" in line 13, and "surveyed" in line 16.

All this pointed simplicity conceals many questions—the same kinds of questions that haunt all of Wordsworth's "Lucy poems." The speaker gives no hint of why he left England, who his beloved Lucy was, or how he lost her. His apparent plainspokenness is really a veil over a mystery.

SPEAKER

This poem's speaker, like the speaker of all Wordsworth's "Lucy" poems, is a mysterious fellow. All readers learn about him here is that he traveled far from his native England for a while and loved a woman called Lucy, now dead. His love for Lucy and his love for his homeland feel all of a piece; in part, he loves England because it's the place where his memories of Lucy live on.

Wordsworth wrote this poem not long after he made a journey to Germany; the speaker's relief to be back in England seems a lot like Wordsworth's own. "Lucy" herself, however, doesn't have an obvious model in Wordsworth's life. Some critics speculate that she's a veiled way for Wordsworth to examine his intense feelings for his sister Dorothy (who was his close companion for most of his adult life) or his friend Coleridge (from whom he was estranged at the time he wrote this poem); others theorize that she's more symbolic. The name "Lucy," after all, means "light"; perhaps she's a guiding light, an embodiment of poetic inspiration or romantic longing.

SETTING

"I Travelled Among Unknown Men" is set, emphatically, in England, the speaker's beloved native land. The speaker returns to England from a journey abroad with a deep sigh of relief. Wandering "among unknown men," he's felt lost and alone. Back in England at last, he feels connected both to the land itself and to the memories it carries for him—especially memories of his darling and long-lost Lucy. His love for England, in fact, seems tightly interwoven with his love for Lucy. It's because English "mornings showed" and "nights concealed" the places where Lucy used to wander that he feels at home in this landscape.

A sense of home, for this speaker, isn't just about being in England, but about the way the English landscape and his memories intertwine.

CONTEXT

LITERARY CONTEXT

William Wordsworth (1770-1850) wrote "I travelled among unknown men" in 1801, early in his revolutionary poetic heyday. Alongside his friend and collaborator Samuel Taylor Coleridge, Wordsworth kicked off the English Romantic movement with the 1798 book *Lyrical Ballads*, a collection that proclaimed poetry should use everyday, earthy language (that's the "ballad" part) to explore the depths of the soul and the imagination (the "lyrical" part).

These were very new ideas in the 18th century, whose most prominent writers (like Jonathan Swift and Alexander Pope) were more interested in satirical, elegant wit than plainspoken sincerity. But Wordsworth's and Coleridge's innovations would change poetry forever. Wordsworth's "I Wandered Lonely as a Cloud," for example, meditated on nature and memory in a way that was completely novel in its time—and has now become a perfect example of what readers *expect* traditional poetry to do.

Wordsworth published "I travelled among unknown men" in an 1807 collection known as *Poems, in Two Volumes*. It's the last of the "Lucy poems," a five-poem sequence dealing with a speaker's grief over a mysterious beloved; the other four appeared in the 1800 second edition of *Lyrical Ballads*. Wordsworth probably wrote this poem in 1801 after spending time abroad in Germany.

There's no critical consensus about whether the "Lucy" this poem mourns was based on a real person. But one theory is that these poems might in part express Wordsworth's sorrow over his broken relationship with Coleridge. The two men, along with Wordsworth's brilliant sister Dorothy, shared a short period of intense creative inspiration. For a few magical years, they lived and worked closely together, going for long walks, discussing literature, and composing poetry.

But Wordsworth and Coleridge were very different. Wordsworth was disciplined, arrogant, and fully persuaded of his own genius; Coleridge was erratic, inspired, and insecure, prone to addictions and hopeless loves. After the pair's brief period of shared genius, they drifted apart: Wordsworth grew frustrated with Coleridge's moods and frenzies, and Coleridge was heartbroken by Wordsworth's rejection.

These tensions came to a head when Wordsworth published the second edition of *Lyrical Ballads*. By this time, Wordsworth was conscious of his status as a public poet—and of his and Coleridge's stylistic disagreements. He revised *Lyrical Ballads* to

play down Coleridge's contributions, even taking Coleridge's name off the title page. Coleridge never quite recovered from this slight, and the two men didn't speak for many years. The loss of this friendship truly was like a death.

But the great collaboration between Wordsworth and Coleridge lives beyond "the touch of earthly years." Their work was a major inspiration to younger Romantic poets like John Keats and to future generations of writers.

HISTORICAL CONTEXT

Wordsworth wrote this poem during a time of massive political and social upheaval. Besides the burgeoning Industrial Revolution, during which the English began to abandon traditional rural lifestyles to find employment in factories and cities, all of Europe was shaken in the aftermath of the French Revolution, which kicked off in 1789.

In this revolt, the French people overthrew their decadent monarchy and installed a republic in its place. Wordsworth, who had traveled extensively in France in the years leading up to the Revolution (and left an illegitimate daughter behind there), was at first a passionate supporter of the revolutionaries. He was, in his youth, a great believer in democracy; his championing of the popular, lower-class ballad form speaks to his sense of universal human dignity. But his fervor for the French cause cooled as the Republic fell into the Terror, a dark, paranoid, and bloody period in which the new government took to guillotining its opponents.

Wordsworth's disappointment in the French Revolution led to his reactionary conservatism. In his later years, this former anti-monarchist was pleased to accept the title of Poet Laureate from Queen Victoria herself.

MORE RESOURCES

EXTERNAL RESOURCES

- A Brief Biography — Learn more about Wordsworth's life and work via the British Library. (https://www.bl.uk/people/william-wordsworth)
- The Wordsworth Trust — Visit the website of a museum dedicated to William and Dorothy Wordsworth. (https://wordsworth.org.uk/)
- The Poem Aloud — Listen to a reading of the poem. (https://youtu.be/wkHtfcC_XL0)
- Wordsworth's Legacy — Read an appreciation of Wordsworth by contemporary novelist Margaret Drabble. (https://www.theguardian.com/books/2010/jan/26/william-wordsworth-margaret-drabble)
- Lyrical Ballads — Take a look at the first edition of Lyrical Ballads, the collection with which Wordsworth and Coleridge changed English poetry forever. (https://www.bl.uk/collection-items/lyrical-ballads-1798-edition)

LITCHARTS ON OTHER WILLIAM WORDSWORTH POEMS

- A Complaint
- Composed upon Westminster Bridge, September 3, 1802
- Expostulation and Reply
- Extract from The Prelude (Boat Stealing)
- It Is a Beauteous Evening, Calm and Free
- I Wandered Lonely as a Cloud
- Lines Composed a Few Miles above Tintern Abbey
- Lines Written in Early Spring
- London, 1802
- Mutability
- My Heart Leaps Up
- Nuns Fret Not at Their Convent's Narrow Room
- Ode: Intimations of Immortality from Recollections of Early Childhood
- She Dwelt among the Untrodden Ways
- She was a Phantom of Delight
- The Solitary Reaper
- The Tables Turned
- The World Is Too Much With Us
- We Are Seven

HOW TO CITE

MLA

Nelson, Kristin. "*I Travelled Among Unknown Men.*" *LitCharts*. LitCharts LLC, 24 Sep 2019. Web. 21 Sep 2022.

CHICAGO MANUAL

Nelson, Kristin. "*I Travelled Among Unknown Men.*" LitCharts LLC, September 24, 2019. Retrieved September 21, 2022. https://www.litcharts.com/poetry/william-wordsworth/i-travelled-among-unknown-men.