

SOME WORDSWORTH READING RELATIVE TO *THE PRELUDE*

1. 'Adventures on Salisbury Plain', revised under this title, 1795-99, not published by Wordsworth until later revised as 'Guilt and Sorrow'; text in Stephen Gill (ed.), *The Salisbury Plain Poems* (Ithaca, N.Y., & Hassocks, 1975), or (conveniently) in William Wordsworth, *Poems*, ed. John O. Hayden (Penguin English Poets, 2 vols, Harmondsworth, Middx, 1977 and reprinted), Vol. 1, pp. 118-41 and notes, pp. 934-5. See also S.T. Coleridge, *Biographia Literaria* (1817), ed. J. Engell and W.J. Bate (Princeton and London, 1983), Vol. I, pp. 77-88 (or Shawcross ed., pp. 58-65, 224-228); see also Geoffrey H. Hartman, *Wordsworth's Poetry, 1787-1814* (New Haven, 1964), Chap. 4, and for comment, Nicholas Roe, *Wordsworth and Coleridge; The Radical Years* (Oxford, 1988), pp. 132-4 (in the context of his Chap. 4); and for problems of the many shifts and changes through which this narrative passed, Zachary Leader, *Revision and Romantic Authorship* (Oxford, 1996), pp. 42-6. For context, consult also Kenneth R. Johnston, *The Hidden Wordsworth* (rev. ed., London, 2000), pp. 348-57; and see also Ortwin de Graef, 'Encrypted Sympathy; Wordsworth's Infant Ideology', in Elam (Helen Regueiro) and Ferguson (Frances) (eds), *The Wordsworthian Enlightenment; Romantic Poetry and the Ecology of Reading* (Baltimore, Md, 2005) [presented as 'Essays in honor of Geoffrey Hartman'].

2. 'Lines Composed a Few Miles above Tintern Abbey', composed July 1798; for text see *Lyrical Ballads' and Other Poems, 1797-1800*, ed. James Butler and Karen Green (Ithaca and London, 1992), pp. 116-120 and Notes, pp. 357-9, or/also Michael Mason (ed.), *Lyrical Ballads* (Longmans Annotated Texts (Harlow, 1992), pp. 205-214; see the letter of John Keats to John Hamilton Reynolds of Sunday 3rd May 1818; H.E. Rollins (ed.), *The Letters of John Keats* (2 vols, Cambridge, 1958), I, pp. 275-83. See also Geoffrey Hartman, *The Unmediated Vision* (New Haven, 1954), Chap. 1, J.F. Danby, 'Wordsworth and "Nature"', in his *The Simple Wordsworth; Studies in the Poems, 1797-1807* (London, 1960), and Carl Woodring, 'The New Sublimity in *Tintern Abbey*', in Donald H. Reiman (ed.), *The Evidence of the Imagination; Studies of Interactions between Life and Art in English Romantic Literature* (New York, 1978); some strong questions are raised in John Barrell, 'The Uses of Dorothy: "The Language of the Sense" in "Tintern Abbey"', in his *Poetry, Language and Politics* (Manchester, 1988), Chap. 5, but see also Alan Grob, 'William and Dorothy; A Case Study in the Hermeneutics of Disparagement', *ELH*, 65 (1998), 187-221; and see further Nicholas Roe, 'The Politics of the Wye Valley: Re-placing "Tintern Abbey"', in his *The Politics of Nature: Wordsworth and Some Contemporaries* (London, 1992), Chap. 6 (also pp. 71-2), Laura Quinney, '"Tintern Abbey," Sensibility, and the Self-Disenchanted Self', *ELH*, 64 (1997), 131-156, and Anthony John Harding, 'Wordsworth and the Defeminizing of Pastoral', in his *The Reception of Myth in English Romanticism* (Columbia, Mo., 1995), Chap 3 (pp. 88-116). There is some circumstantial and historical background in M. Levinson, *Wordsworth's Great Period Poems* (Cambridge, 1986), Chap. 1, and see also Alan Liu, *Wordsworth; The Sense of History* (Stanford, 1989), pp. 215-8 (for the battle-lines); but in response to the uses to which such information is put, see also Thomas

McFarland, *William Wordsworth, Intensity and Achievement* (Oxford, 1992), Chaps 1 and 2; and see also Alan Grob, *The Philosophic Mind; A Study of Wordsworth's Poetry and Thought, 1797-1805* (Columbus, Ohio, 1973), Chap. 1, and further his 'Wordsworth and the Politics of Consciousness', in *Critical Essays on William Wordsworth*, ed. G.H. Gilpin (Boston, 1990); also Stephen Gill, *William Wordsworth; A Life* (Oxford, 1989), pp. 151-5, and more fully, Kenneth R. Johnston, *The Hidden Wordsworth* (rev. ed., London, 2000), Chap. 24. Further searching questions about context are raised in Frances Ferguson, 'Malthus, Godwin, Wordsworth, and the Spirit of Solitude', in her *Solitude and the Sublime; Romanticism and the Aesthetics of Individuation* (London, 1992), Chap 5, and in David Bromwich, 'The French Revolution and "Tintern Abbey"', in his *Disowned by Memory; Wordsworth's Poetry of the 1790s* (Chicago, 1998), Chap. 3.

3. The Lucy poems; texts from, e.g., *Poems* (ed. J.O. Hayden, Harmondsworth, 1977), Vol. I, or (three only) Michael Mason (ed.), *Lyrical Ballads* (Longmans Annotated Texts (Harlow, 1992). More meticulously edited texts are now available in *Lyrical Ballads' and Other Poems, 1797-1800*, ed. James Butler and Karen Green (Ithaca and London, 1992). The five poems in Wordsworth's final order (with the date of composition and page reference to Hayden's edition / followed by page refs to the Butler & Green ed.) are: 'Strange fits of passion have I known' (October-December 1798; pp. 366-7 / pp. 161-2, 383-4); 'She dwelt among the untrodden ways' (probably October-December 1798; p. 366 / pp. 163, 384); 'I travelled among unknown men' (probably 1801; p. 476 / p. 821); 'Three years she grew in sun and shower' (probably October-December 1798 but perhaps as late as February 1799; p. 400 / pp. 221-2, 392); and 'A slumber did my spirit seal' (probably October-December 1798; p. 364 / pp. 164, 384); Hayden's notes give the variants and deletions, more thoroughly presented (with facsimile MS texts) in Butler and Green. See also F.C. Ferguson, 'The Lucy Poems: Wordsworth's Quest for a Poetic Object', *ELH*, 40 (1973), 532-548, reprinted in the same author's *Wordsworth; Language as Counter-Spirit* (New Haven, 1977); Mark Jones, *The Lucy Poems'; A Case Study in Literary Knowledge* (Toronto, 1995); and Bromwich, *Disowned by Memory*, pp. 127-33, Johnston, *The Hidden Wordsworth*, pp. 463-70.

4. MS JJ of The Prelude: 'A small notebook used by Dorothy Wordsworth in Germany, 1798-9; in it William has written a succession of passages in blank verse which turn out to be the earliest surviving drafts of a larger part of Book I of The Prelude'; entire verbatim text in E. de Selincourt & H. Darbishire (eds.), *The Prelude* (Oxford. 1959), Appendix; more detailed transcription in Stephen Parrish (ed.), *The Prelude, 1798-1799* (Ithaca, N.Y., and Hassocks, 1977). See also J. Wordsworth, M.H. Abrams, S. Gill (eds.), *The Prelude: 1799, 1805, 1850* (New York and London, 1979), pp. 485-495. An edited fair-copy transcription of a major part of JJ is included, as 'Was it for this', and set out as 'a separate annotated version of *The Prelude*', in William Wordsworth, *The Prelude: The Four Texts (1798, 1799, 1805, 1850)*, ed. Jonathan Wordsworth (Penguin Books, London, 1995), pp. 3-7; for the authentic original text of this excerpted draft, see the Stephen Parrish ed. (ref. given above), pp. 123-27.

5. 'Resolution and Independence', begun May 1802; see also W.W. Robson, 'Wordsworth's Resolution and Independence' in his *Critical Essays* (London, 1966), S.M. Parrish, *The Art of the 'Lyrical Ballads'* (Cambridge, Mass., 1973), Chap. 6, and Steven Knapp, *Personification and the Sublime; Milton to Coleridge* (Cambridge, Mass., 1985), pp. 106-20. For the two versions of the text see J.R. Curtis, *Wordsworth's Experiments with Tradition; The Lyric Poems of 1802* (Ithaca, 1972), pp. 186-195, and his edition of *Poems, in Two Volumes, and Other Poems, 1800-1807* (Ithaca, N.Y., 1983), pp. 123-29 (see also pp. 20-22, 408-9); for the interaction with Coleridge, see Gill, *Life*, pp. 200-2, and Gene W. Ruoff, *Wordsworth and Coleridge; The Making of the Major Lyrics, 1802-1804* (New Brunswick, N.J., 1989), Chaps 4 and 5. For a very strict reading see Richard Bourke, *Romantic Discourse and Political Modernity; Wordsworth, The Intellectual and Cultural Critique* (Hemel Hempstead, 1993), pp. 220-40.
6. William Wordsworth, 'The Pedlar' (1803-4); text (Reading Text of MS E, Dove Cottage MS 37) in James Butler (ed.), *'The Ruined Cottage' and 'The Pedlar'* (Ithaca, N.Y., and Hassocks, 1979), pp. 382-448 (esp. Part First, pp. 382-412); together with Kenneth Johnston, *Wordsworth and 'The Recluse'* (New Haven, 1984), pp. 43-52, and his *The Hidden Wordsworth* (rev. ed., London, 2000), pp. 370-74, 402-6. On 'The Ruined Cottage', the earlier narrative poem from which at one stage 'The Pedlar' was developed as a hypothetically separate poem, see J.A. Finch, 'The Ruined Cottage Restored: Three Stages of Composition', in *Bicentenary Wordsworth Studies in Memory of John Alban Finch*, ed. Jonathan Wordsworth and Beth Darlington (Ithaca, N.Y., 1970), pp. 29-49; and further, F.R. Leavis 'Wordsworth: The Creative Condition' (1970), in his *The Critic as Anti-Philosopher; Essays & Papers*, ed G. Singh (London, 1982), pp. 24-40, also in *Twentieth-Century Literature in Retrospect*, ed. R.A. Brower (Cambridge, Mass., 1971); Jonathan Wordsworth, *The Music of Humanity* (London, 1969); J.J. McGann, 'Wordsworth and the Ideology of Romantic Poems', in his *The Romantic Ideology; A Critical Investigation* (Chicago and London, 1983); and Kenneth Johnston, 'Self-consciousness, Social Guilt, and Romantic Poetry' [on 'The Ruined Cottage' and 'The Ancient Mariner'], in Richard Eldridge (ed.), *Beyond Representation; Philosophy and Poetic Imagination* (Cambridge, 1996).
7. The letter from 'Mathetes' (i.e., John Wilson, the 'Christopher North' of *Blackwood's*, and Alexander Blair) to the Editor of *The Friend* (i.e. S.T. Coleridge) written in 1809, and the 'Answer to Mathetes' commissioned by Coleridge from Wordsworth and printed, anonymously, in *The Friend* for 1809-10; revised 1818 text of both letters in Barbara Rooke (ed.), *The Friend* (Princeton and London, 1969), Vol. I, pp. 377-405. Texts of both the letter and the reply are also printed in W.J.B. Owen and J.W. Smyser (eds.), *The Prose Works of William Wordsworth* (Oxford, 1974), Vol. II, pp. 8-34 (with notes); see also Gill, *William Wordsworth: A Life*, pp. 277-9, and Kenneth Johnston, *Wordsworth and 'The Recluse'* (New Haven, 1984), pp. 266-7.
8. Thomas de Quincey, *Recollections of the Lakes and the Lake Poets*, ed. David Wright (Harmondsworth, 1970), especially pp. 119-206; see also John E. Jordan, *De Quincey to Wordsworth; A Biography of a Relationship, With the Letters of Thomas De Quincey to the Wordsworth Family* (Berkeley, 1962); John Beer, 'The Englishness of De Quincey's Ideas', in James Pipkin (ed.), *English*

and German Romanticism; Cross-Currents and Controversies (Heidelberg, 1985), pp. 323-47, and also his 'De Quincey and the Dark Sublime: The Wordsworth-Coleridge Ethos', in Robert Lance Snyder (ed.), *Thomas De Quincey; Bicentenary Studies* (London, 1985); Paul Magnuson, 'The Lake School: Wordsworth and Coleridge' in Thomas Keymer and Jon Mee (eds), *The Cambridge Companion to English Literature, 1740-1830* (Cambridge, 2004), pp. 227-43; and further, Thomas McFarland, *Romantic Cruxes: The English Essayists and the Spirit of the Age* (Oxford, 1987), Bourke (Richard), 'De Quincey's Pure Practice of Sublimity', in his *Romantic Discourse and Political Modernity; Wordsworth, The Intellectual and Cultural Critique* (Hemel Hempstead, 1993), pp. 202-20, Josephine McDonagh, *De Quincey's Disciplines* (Oxford, 1994), Charles Rzepka, *Sacramental Commodities; Gift, Text, and the Sublime in De Quincey* (Amherst, Mass., 1995); and Alina Clej, *A Genealogy of the Modern Self; Thomas De Quincey and the Intoxication of Writing* (Stanford, Cal., 1995).

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