BOOK VI

THIS book deals briefly with Wordsworth's second and third years at the University as well as with the vacation that came between them, and describes at much greater length, with freshness and contagious delight, the trip through France and Switzerland undertaken in the last summer vacation. That is, it covers the period between October, 1788, and October, 1790, when the poet was eighteen to twenty years of age. Eighty-two lines are given over to Coleridge and fifty-three to the praise of mathematics. The greater part of VI seems to have been composed between the middle of March and the middle of April, 1804, but lines 621-40 were written in 1799, presumably (like many of the other best passages in the poem) at Goslar. There is no early manuscript of any part of this book.

1-3. A marked improvement over the earlier texts.
9-19. That is, like most young men, Wordsworth was glad to get back to the University.
11. Much of the beauty of the lake region in autumn is due to the color of the withering fern.
13-16. See ii. 276-81 n. Professor de Selincourt remarks," "It is not to the maids of Hawkshead [in Lancashire] that he bids adieu but to the 'frank-hearted maids of Cumberland,' i. e. of Penrith, where Mary lived."
13. calmer . . . louder: Than in summer. The lakes are unusually still and unruffled in autumn and the streams, owing to the rains, are louder than they have been for some months. Lines 11-13 are as accurate as they are beautiful.
A 19-20. Pedestrian lines wisely omitted.
20-22. A 20-25 is more detailed. The change that came over Wordsworth was probably due to the rapid development that he seems to have undergone during the preceding summer when his interest in his fellow-men had been quickened, when he had, apparently for the first time, been strongly attracted by girls of his own age, and when several notable experiences had
befallen him: his first walk around the lake, his meeting with the discharged soldier, and his dedication.

24. Skillfully condensed from two lines in A. Wordsworth is echoing Bacon’s essay “Of Studies”: “Some Bookes are to be Tasted, Others to be Swallowed, and Some Few to be Chewed and Digested.” A 28 has “tasted.” For Wordsworth’s reading, see iii. A 524-30 n.

A 31-8. Omitted later as diffuse and unnecessary.

32-3. over-love Of freedom: A adds “planted in me from the very first.” It is hardly necessary to dwell on Wordsworth’s passion for political freedom for all men: Spaniards, French, and Negroes, as well as Englishmen. His craving for full personal liberty was no less deep-seated and stubborn,—a close cousin to his wilfulness (see iii. 355 n.), his self-confidence (see i. A 364 n.), his love of wandering and wanderers (see vi. 252 n.), and more distantly related to his “keen sympathy with vigorous action even at times when it approached to lawlessness.”

2 According to Augustine Birrell:

The late Lord Chief Justice Coleridge used to tell how his father . . . Judge of Assize [was taken by Wordsworth] across the hillsides, and when their path was arrested, as it frequently was, by one of those low unmortared stone walls which marked the boundaries of the sheep-feeding lands, out went one of the poet’s huge feet, and down tumbled enough of the wall to enable the pair of trespassers to pursue their walk. The Judge of Assize, as he followed the poet, could sometimes hardly restrain symptoms of uneasiness, nor was he completely reassured when his companion quietly remarked, “There is no occasion to be surprised. You must know by this time that when you scratch me you will find a sansculotte.”

To no slight extent this over-love of freedom was due to the independence which characterized the dalesmen among whom he grew up and to the example of their unshackled lives, which appealed strongly to him (see viii. 104-5, 251-6, Recluse, i. i. 358-83). Throughout his eighty years he enjoyed remarkable freedom from set times and tasks. The Hawkshead system permitted unusual and that at Cambridge considerable independence, so that when he left the university, “used” as he had been “in magisterial liberty to rove” (iii. 371-2), he was loath to shoulder a harness; even after several years of wandering he
preferred poverty to a regular occupation. It was because he was to himself a guide that he had the resolution to begin a new kind of poetry and to preserve in it despite the neglect and scorn of his contemporaries. See also ii. 72, 76-7; iii. 101-3; v. 223-363 and notes; vi. 326-8, 776-8; vii. 64; viii. 328-9; xiv. 130-2, 247-9, 329-35; Excursion, iii. 918-43; vii. 297-433; "Ode to Duty," 25-31; "Liberty" ("Those breathing Tokens," especially 30-4); Autobiographical Memoranda (Memoirs, i, 10 [Grosart, iii, 220], "my earliest days at school . . . were very happy ones, chiefly because I was left at liberty . . . to read whatever books I liked"). Note the importance he attaches to the child's freedom in his discussion of education (Book v).

A 46. indolence: Though not mentioned in the final text, this was perhaps largely responsible. Cf. "that majestic indolence so dear To native man" (viii. 255-6). This is not the same thing as the "holy indolence" and "most wise passiveness" of de S., 548 (cf. "Expostulation and Reply" and "To my Sister"), although the two are connected. See also i. 250-4, 620-5; iii. 236, A 254; vi. 179-82; vii. 71-2, A 20; xi. 325-7; and Dorothy's letter to Miss Pollard of June 26, 1791—"William . . . lost the chance, indeed the certainty of a fellowship by not combating his inclinations"—and Wordsworth's letters to Mathews of November 23, 1791, February 17, 1794, June 17 and August 13, 1791—"I am doomed to be an idler through my whole life"; "I have done nothing and still continue to do nothing"; "sometimes [in London] . . . I lay in almost motionless indolence"; "when in Town I did little, and since I came here I have done nothing,"—and to Jerdan in later life—"There is an obstacle in the way of my ever producing anything of this kind, viz. idleness."° "Disobedience toward friends And kindred" (28-9) did not deter him from the trip to Switzerland. Lines 25-35 show that Wordsworth's high opinion of himself did not interfere with keen self-analysis and sound self-criticism.

35-41. Cf. 314-16; i. 344-50; iii. 482-96; and pp. 282-3 above. 35-7. Nineteen successive monosyllables. Cf. ii. 41-5 n.


40. keen research: Probably hard thinking, including psychological analysis.
41. See 505 n.

48-9. It is hard to realize that the author of The Prelude was only thirty-four years old, that he was indeed not yet thirty when he wrote many of the loftiest parts of it. But Wordsworth, though he matured late, aged early.

51-2. Apparently Wordsworth first substituted "gladdened" for the prosaic "was in" of A 64, and, as this necessitated the removal of "gladness" in the previous line, he put "radiance" in its place. Later "radiance" suggested the beautiful figure of the sun and the dew.

52-7. See iv. 307-38 n.

57-63. Cf. iii. 268-77.

61. The meaning is, "and the men seemed."

A 77-9. In the final text there is no mention of delight in imagery (see 158-60 n.), and the vigorous and important assertion that love and enjoyment were his chief business is rendered innocuous. With this last compare xii. A 234-8, "I felt, and nothing else" (which likewise is omitted from the final text), and de S., lx and 594. Since imagery is mentioned, since poetic composition is the subject of the immediately preceding lines, and is referred to in those that immediately follow (87-94), and since the next paragraph deals with reading, lines A 77-94 must refer only to literature, to the joys of writing and reading verse.


86. Foot-bound: Cf. "root-bound" (Comus, 662), of Daphne turned into a tree.

87-94. See vii. 77-84 n.

91-2. The tree suggested to him something very unlike itself (see xiii. 312-49 n.), apparently the composition of an epic or romance similar to those he considered before beginning The Prelude (see i. 166-220). In The Recluse, i. i. 749-50, he says that he had long hoped to write an epic.

95-114. See iii. A 524-30 n.

97. taste: In A 116 "outward taste," an awkward phrase which presumably refers (by contrast to "inner knowledge" of A 113) to what would, from outward manifestations and superficial appearances, seem to be his taste. Wordsworth apparently does not mean (note 99-100) that he admired one
thing and liked another, but that "the vague reading of a truant youth," (95) the lazy reading in trivial books (iii. 254), the "casual feast" at which he usually laid himself down when he did not "peep about for vagrant fruit" (iii. A 524-30) was very different from that which satisfied his deeper nature. He would hardly speak of his perusal of the artificial and elaborate poetry of the eighteenth century (de S., 534) as "vague" and "truant" but might very properly apply these terms to his desultory reading at the University (which included such poetry but was in the main more trivial) as he had described it in iii. A 524-30—"truant" occurs in both places. He may well have dropped the earlier passage because he found that he had said the same thing later.

A 113-14 are wordy, dull, and unnecessary, but "in depth And delicacy" (A 114-15) might well have been kept.

100-6. "Nature" is presumably the "living Nature" of A 119, i.e. (as in v. 167, 588, and Excursion, ix. 513) external nature. Line 106 makes clear that Wordsworth means that he was better able to judge not merely descriptive poetry but, what is much more dubious, of the truth, accuracy, and sincerity of all poetry. See ii. 423-51, xiii. 19-47, and pp. 106-8 above. A comment in the "Essay, supplementary to the Preface" (Oxf. W., p. 950) may perhaps illustrate his meaning: "Having had the good fortune to be born and reared in a mountainous country, from my very childhood I have felt the falsehood that pervades the volumes imposed upon the world under the name of Ossian." Although 100-1 are more sonorous and philosophical than A 118-20, those who are skeptical as to the young Wordsworth's having "scanned, Not heedlessly, the laws . . . Of Nature" will feel that the earlier version is closer to the poet's original thought and to the facts. "A nature" (A 132), a second nature, the equivalent of an "inherent and innate disposition or character" (NED). See iii. 557 n.


115-67. This and Wordsworth's other references to mathematics (iii. 58-63; v. 65-161; xi. 321-33; and Excursion, i. 250-79) form an impressive tribute. In v. 149-61 he affirms that if the world were to be destroyed he should leave others to care
for whatever the heart holds dear and should endeavor to save poetry and mathematics. To William Rowan Hamilton, the eminent mathematician, he wrote, July 24, 1829, that if Hamilton spent much time writing verse it would divert him "from subjects of infinitely greater importance." Such utterances seem strangely inconsistent with the confession that, in a university where mathematics held a leading place, he had "advanced... No farther than the threshold" (117-9) and with Dorothy's remarks (quoted, de S., 533) that he lost a fellowship through his "dislike to studies so dry as many parts of Mathematics" and that he "never opens a mathematical book." Yet he wrote Hamilton on February 8, 1833: "Your lecture... makes me regret—as I have had a thousand occasions of doing—that I did not apply to mathematics in my youth." The truth seems to be that it was the idea of geometry, the universality and immutability of its laws, rather than any knowledge of the subject that appealed to him, just as the idea of the Church of England did in spite of the infrequency of his attendance on its services (see viii. 292 n.). Note "ignorance Which even was cherish'd" (A 142-3), a form of anti-intellectualism similar to that expressed in viii. A 577-82.

115-28. A 135-49 is wordy and prosaic and the latter part of it obscure. In the later text, 115-19 remain pedestrian and 124-6 become self-conscious and "literary," but 127-8 are a notable addition. Miss Edith Batho suggests that these lines and those on Newton (iii. 58-63), which were written about the same time, may have been influenced by Wordsworth's admiration for the astronomer and mathematician, W. R. Hamilton, whom he came to know in 1827.

129-41. Cf. iii. A 116-18 and Excursion, iv. 1145-7:

    ebb and flow, and ever-during power;
    And central peace, subsisting at the heart
    Of endless agitation.

131. An illustration of Wordsworth's craving for "enduring things" (cf. i. 409 n.).

132. paramount belief: "And I also drew a strong belief that behind all phenomena was a supreme mind." In A153 the meaning is, "I drew a sense of a supreme endowment
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[situated] in the mind." This endowment is the power to understand and use mathematical laws, which are not limited by time or place.

135. "Which" suggests an impersonal, living force rather than a personal God. The religious feeling seems stronger in the more direct early text.

137-8. It was this aspect of mathematics rather than the permanence stressed in 131 that attracted Wordsworth in 1795 (see xi. 330-3). Perhaps 138 is the basis of De Quincey's assertion: "The secret of this admiration for geometry lay in the antagonism between this world of bodiless abstraction and the world of passion." 8

142-54. Taken from An Authentic Narrative of Some Remarkable and Interesting Particulars in the Life of *** (1764) by John Newton, the friend of the poet Cowper. Wordsworth may have been drawn to the book, which went through at least six editions besides being reprinted several times in its author's collected works, by his interest in the literature of travel (see iii. 433-44 n.). In the fifth of the letters that make up the Authentic Narrative, Newton tells of the cruelty he suffered at the hands of his master, a slave-trader on an island near the African coast, and then adds:

One thing, though strange, is most true. Though destitute of food and clothing, depressed to a degree beyond common wretchedness, I could sometimes collect my mind to mathematical studies. I had bought Barrow's Euclid at Plymouth; it was the only volume I brought on shore; it was always with me, and I used to take it to remote corners of the island by the sea-side, and draw my diagrams with a long stick upon the sand. Thus I often beguiled my sorrows, and almost forgot my feeling;—and thus, without any other assistance, I made myself in a good measure master of the first six books of Euclid. 9

Since some of Wordsworth's poems are paraphrases of passages in his sister's diary it may be that in the present instance he followed an extract she had made from Newton without realizing that it was a verbatim copy not a summary. Two slight mistakes suggest some such procedure: Newton had no "fellow Sufferers" and he was not shipwrecked, although the letter preceding the one from which Wordsworth borrowed ends with the remark, "I landed upon the island of Benanoe
with little more than the cloaths upon my back, as if I had escaped shipwreck.” These mistakes would hardly have been made by one who had the book before him but they might easily occur if a person were depending on his memory and a brief quotation. And Wordsworth would hardly have taken some seven and a half lines of The Prelude almost word for word from another work, consciously and without acknowledgments.

146. 


153-4. The Wanderer was in his youth similarly helped by mathematics (Excursion, i. 252-7).

154-6. More accurate than A but most awkwardly expressed.

158-60. Escape into the abstract from the effect on the imagination of a vivid sense of the concrete. In a striking passage that is probably autobiographical the Wanderer is pictured as

\[
\text{o’erpowered} \\
\text{By Nature; by the turbulence subdued} \\
\text{Of his own mind; by mystery and hope,} \\
\text{And the first virgin passion of a soul} \\
\text{Communing with the glorious universe.} \\
\] 

(Excursion, i. 282-6)

The agitation that images cause in the mind is referred to in viii. 113-15, and in iii. 158-69 Wordsworth says that his eye, ever “looking for the shades of difference” (iii. A 158), “could find no surface where its power might sleep.” His remarks on the spurious imagery of Ossian and on the absence of new images of external nature in neo-classic verse in the “Essay, supplementary to the Preface” (Oxf. W., pp. 948, 950), together with his emphasis on “clear thoughts, lively images, and strong feelings” in the preface to The Excursion show how much his mind was occupied with the subject. See also i. 154-5; iv. 113 n., 256-70 n., 358 n.; v. 579-83; vi. A 78-9; and “Stanzas, Castle of Indolence,” 65. Writing to a friend in
1806 about a girl's education he urged "leaving her at liberty to luxuriate in such feelings and images as will feed her mind in silent pleasure" (Memoirs, ii, 169). The amount and the excellence of the imagery in Wordworth's poetry has not been generally appreciated.

162. For Wordworth's emphasis on unity and on the synthesizing power of the imagination, see ii. 221 n. and pp. 212-15, 319 above.

171-8. Youth has ever loved "moods melancholy" but in the later eighteenth century such love was fed by the vogue of the literature of gloom, which strongly influenced Wordworth's early verse. He refers to his indulgence in these moods again in 364-7, 551-6 (see also xi. A 868-70); in The Recluse, i. i. 52-5:

through such damp and gloom
Of the gay mind, as ofttimes splenetic youth
Mistakes for sorrow darting beams of light
That no self-cherished sadness could withstand;

in the first "Ode to Lycoris," 19-36 (in youth, through excess of happiness, we affect sad fancies); and in "Presentiments," 7-9:

The tear whose source I could not guess,
The deep sigh that seemed fatherless,
Were mine in early days.

The melancholy of The Vale of Esthwaite, An Evening Walk (1793), 27-52, 241-300, 361-2, 379-88, 407-22, and of Descriptive Sketches (1793), 1-47, 164-6, 192-200, 590-679, 810-13 was doubtless in part real, in part literary, and in part the "luxurious gloom of choice." See 342-778 n. For Wordworth's temperamental melancholy see de S., 587-8; for the part it plays in his poetry and the marked increase of it in 1805 see xiv. 293-6 n. One who saw him at the theatre in 1836 wrote:

I always thought that Wordsworth's face had much of sadness in its expression, and this struck me very forcibly on the night in question. He looked more like a man borne down by some heavy grief than a profound thinker. . . . Mrs. Sigourney . . . said that she had remarked the same "sad look" even when surrounded by his own family. 

See also xi. 276 n., A 866-73 n. and pp. 198-200 above.
179-84. See A 46 n.; iii. 249-58. Wordsworth’s “Stanzas Written in Thomson’s Castle of Indolence” was composed in May, 1802.


190-236. There is much that is uncertain about this vacation. Professor de Selincourt shows in an important supplementary note that Wordsworth is here “blending in one picture events which took place during three years” (i.e. the summers of 1787, 1788, 1789), that he probably visited Dorothy at Fornsett in Norfolk (some sixty miles east of Cambridge) at the beginning of the vacation, and later took walks with his future wife about Penrith. Dovedale, which lies near Buxton somewhat more than half way between Birmingham and Manchester and a little to the east, and the Yorkshire valleys would not be far out of his way to Penrith. He may have visited the one on his outward and the other on his return journey. We do not know which of the Yorkshire dales he “pried into” (Wharfedale, Wensleydale, Swaledale, and Teesdale are the best known), whether he went alone, and if not who was his companion, whether he visited Hawkshead, and whether this was “the blessed time of early love” for Mary Hutchinson (see xii. A 318 and the de S. note to xi. A 323). The White Doe and “The Force of Prayer,” which deal with Wharfedale, but were not begun until 1807, may owe something to this summer vacation.

192. That streamlet: The Dove, which is associated with Izaak Walton and Charles Cotton. Dovedale, a narrow ravine bordered by limestone rocks in fantastic shapes, is less than three miles long.

204. Eamont: The Eamont River, the outlet of Ullswater, which flows past Brougham Castle a mile or two south of Penrith, and empties into the Eden.

226-7. The awkward expression “outside look” is used for the sake of contrast with “under-countenance” (on which see de S., 600).

244-7. These ringing lines ignore the facts that the Wordsworths as well as Coleridge had suffered much “grief . . . languor . . . dejection . . .” on account of the latter’s ill health and “absence.”
251. *Etesian:* "The distinctive epithet of certain winds in the region of the Mediterranean, blowing from the NW. for about 40 days annually in the summer" (*NED*).

252. *wanderer:* Wordsworth's love of wandering is seen in the way he chose to spend his last two long vacations, in the vagrancy of the immediately ensuing years, and in the restlessness which frequently came upon him in later life. From the time of his first tramp across France until he settled at Grasmere (1790-99) he was seldom long in one place; and although poverty, poetry, and family cares precluded many long trips thereafter it is amazing how many short excursions he made. "Wandering" he declared to be his "passion" as books were Southey's, and he remarked that had he been born in humble circumstances he should probably, like the chief character of his longest poem, have become a pedlar. Indeed he and his friend Mathews had for a time some idea of becoming vagrants, and, according to his sister, he went to Orleans to qualify himself to become the "travelling companion to some young gentleman." Even a minstrel "could not draw... more earnest bliss From that eventful and way-faring life" than Wordsworth had derived from tramping (*de S.*, 549); he referred to a dreary old age as a time when "wandering [may] seem but folly" ("Yarrow Unvisited," 58) but was spared such a fate by Sir George Beaumont, who knew his tastes and left him an annuity of £100 "to defray the expenses of a yearly tour." "I love a public road," he wrote,

    such object hath had power
    O'er my imagination since the dawn
    Of childhood, when its disappearing line...
    Was like a guide into eternity....
    Even something of the grandeur which invests
    The Mariner who sails the roaring sea
    Through storm and darkness early in my mind
    Surrounded, too, the Wanderers of the Earth.


These wanderers frequently appear in his poetry: minstrels, beggars, "itinerants," pilgrims, gipsies, leech-gatherers—and as a rule are shown in a favorable light. Undoubtedly Wordsworth's independence, his passion for freedom and for the out-
of-doors, and his relative indifference to sophistication and comfort had much to do with this; but his early love of adventure, which later took the form of interest in books of travel and exploration (see iii. 433-44 n.)—accounts of wandering, be it observed,—also entered in. See also his note to The Excursion, i. 341.

A 263. Concerning the good opinion of himself Wordsworth expressed in this line, in 261-4 and 310-14, see i. A 364 n.

254-6. Similar to ii. 451-4; "the same discipline" recalls "The self-same bourne" (ii. 454): self-discipline through meditation and communion with nature (ii. 460-4) leading to the development of the qualities enumerated in 262-4. "Different" (A 265) is clearer than "several" (255).

281-6, 308-14. Coleridge probably told Wordsworth what he confessed in a letter to his brother George, of February 23, 1794, regarding his indolence and excesses at Cambridge.

291-4. An excellent figure.

294-305. J. W. Beach says of these lines, "Wordsworth considers that he [Coleridge] has been led astray by the verbalism of scholastic and 'platonic' speculation, to the point of substituting metaphysical notions for actual things." But Wordsworth refers to Coleridge the boy and is not so much criticizing him as lamenting that he was deprived of the corrective derived from "Nature's living images."

298. forms: Apparently the object not of "Among" but, like "learning ... strength ... toils," of "thought" (294).

299. shaped out: Probably a past participle dependent on "forms" (perhaps on "pageant") although the construction, going back to 296, might be, "Of everything that thy strength, thy speculations, etc. shaped out."

300. words for things: i.e., from books, discussions, and abstract reasonings instead of from "Nature's living images."

A 322, A 327, A 334-7. Omitted from the final text. A 322 and "with an easier mind" of A 334 are of interest; A 335-7 are dull, unnecessary, and (like all creaking of machinery) inartistic.

323. See xiv. 3 n. Wordsworth seems to have been warmly attached to Jones, writing to him in the dedicatory letter prefixed to Descriptive Sketches, "of the high place you hold in
my esteem" and "in inscribing this little work to you I con­sult my heart"; some forty years later, in the final revision of *The Prelude*, he referred to him as "a dear companion" (x. 497); and remarked about the same time in a letter, "Thought of dear Jones at Cervige." He "nourished the pleasing expectation of seeing Jones upon the banks of Loire," and, poor as he was, he seems to have entertained his friend at Dove Cottage in September, 1800, as soon as he had a house of his own. Jones is described in "A Character" as "an odd . . . a kind happy creature" who "would at once run away with your heart"; in a note added after his death to the sonnet, "Jones! as from Calais," his parsonage is pointed out as the subject of another sonnet, "Where holy ground begins," and he is termed "one of my earliest and dearest friends." "Our long friendship," Wordsworth adds, "was never subject to a moment's interruption." Wordsworth visited his friend in 1791 and 1793, and in 1824 made a trip through part of Wales with him. Of this "delightful ramble" he wrote:

Jones was the best of companions, being master of the language, very extensively known in the Country, a most affectionate Man, and, I verily believe, the best-tempered Creature imaginable; to me, who am apt to be irritable in travelling, an inestimable qualification.

Unfortunately only one of Dorothy's and five of her brother's letters to him have been preserved and these are all late, the last having been written the year of Jones's death. There are about twenty references to him in the letters of Dorothy and William to other persons.

323-5. Wordsworth's desire to eliminate inessential and merely personal details (note especially the first three lines of the A²C variant of A 339-45) has carried him too far, since he fails to make immediately clear that his friend was "A Fellow Student" (A 339), and that they went on foot. Similarly, the explanation "we then Were near the close of our Novitiate" of A²C and (approximately) of B² helps to clarify 326-32.

326-32. In English universities much of the best work is done during the vacations, which occupy nearly half the year. As Wordsworth seems to have studied little in the two preceding long vacations it was the more important, if he hoped to
distinguish himself in the final examinations of the following winter, that he spend the summer in work. Presumably his relatives were chiefly concerned in his securing a fellowship in order that he might be "settled" and provided for financially. In a letter to his sister of September 6 to 16, 1790, Wordsworth wrote that he did not call upon his elder brother when he was in London "because he, as many of our friends at Cambridge did, would look upon our scheme as mad and impracticable." With 326-8 cf. iii. 64-75, 500-5; with 329-32 cf. iii. A 72-8. Wordsworth's independence—wilfulness, if one prefers,—is shown in his taking the trip at this time; yet here at least the instincts in which he came to have firm faith guided him wisely. Forty years later his companion looked back to the journey "as the golden and sunny spot in his life," a feeling that the poet apparently shared. Furthermore, it was chiefly because of this trip that France lured him a second time and started the ferment which, directly or indirectly, made him a great poet.

333-41. Wordsworth distinguishes two motives for the journey: love of nature, the chief, which urged him to Switzerland to see the Alps; and interest in man, in political and social movements, which urged him to France bright with the dawn of a new era. It is clear from 766-78, viii. 340-56, and ix. 67-92 that the second motive was not strong and it may have amounted to little more than curiosity. But iv. 231-55 and viii. 98-529 should not be forgotten. Wordsworth's attitude towards nature at this time is described in xii. 180-92 (the corresponding passage in A, 230-42, is better).

334. mighty forms: The forms of mountains, either those of the lake district or of the Alps.

335. irregular hopes: Hopes to spend the summer not in the "regular" way, i.e. in study, but in visiting the Alps.

339-44. A 352 is improved in the final text, which wisely omits A 355 and adds 342-4.

342-77. Mr. Harper says of Wordsworth's interests as revealed by this trip, "the enjoyment of natural beauty was apparently his one absorbing passion" since he passed "within a day's march of Amiens and Rheims . . . and within fifty miles of Paris" without turning aside to visit any of them (1, 90).
But the two young men probably thought they had neither the time nor the money for Paris and perhaps not for Amiens and Rheims. Doubtless they had no great interest in architecture but it would not be strange if they were ignorant of the greatness of French cathedrals and unaware of the importance of those in Amiens and Rheims—information on such subjects was far less common, less easily available, than it is now. And it is easy to forget that they were only boys. For one of his years, Wordsworth reveals considerable interest in the brotherhood of man as well as in the life of the French people and especially in their enthusiasm for the new order.

For the differences between this account of the journey and those in the letter to Dorothy and in Descriptive Sketches, see Garrod, chapter 11; de S., 538-9; Janette Harrington, *Publications of the Modern Language Association*, XLIV (December, 1929), 1144-58; and E. N. Hooker, *ibid.*, XLV (June, 1930), 619-23. Harper (1, 99) remarks that while the Descriptive Sketches is a record of "mere sensations chiefly," *The Prelude* is one "of imagination brooding over incidents of life and forms of outward beauty." Not all this brooding, it should be observed, is subsequent to the composition of the Descriptive Sketches. The great passage beginning "The immeasurable height Of woods" and ending "first, and last, and midst, and without end" purports to tell us what the young traveller felt at the time, and is quite in accord with the Kesswil letter to Dorothy: "Among the more awful scenes of the Alps, I had not a thought of man, or a single created being; my whole soul was turned to him who produced the terrible majesty before me." That Wordsworth had known such feelings, such broodings of the imagination, years before this is clear from the first, second, and twelfth books of *The Prelude*. But in 1791-2 he was unable to express them—if, indeed, it had ever occurred to him to do so. In *The Prelude* he does not paint pictures, as he does in Descriptive Sketches, but shows the impact on his mind of the dawn of French liberty and of natural beauty with its suggestions of the infinite. Unquestionably the later account is fresher and more true. As to the melancholy of the earlier poem, it should be observed that both in the Kesswil letter and in *The Prelude* (557-61, 617-19; note also 645-8) he men-
tions the moods of genuine sadness that at times oppressed
him; that twice in his account of the trip (364-7, 551-6) and
once in his description of his previous winter (171-8, see note)
he refers to "dejection taken up for pleasure's sake"; and
that, as Mr. Hooker points out (op. cit., 620), he would not be
likely to dwell upon his melancholy in a letter to a beloved
sister who must have been anxious about his welfare. 21

349-59. The visit to Arras, not mentioned here, is described
in x. 490-510.

364-7. See 171-8 n., 342-778 n.

376, 378. Saone . . . Rhone: At the end of the second week
after leaving Calais they took at Châlon a boat on the Saône
for Lyons, where the Saône joins the Rhone, and then con­
tinued southward by boat on the Rhone to a point nearly oppo­
site the Grande Chartreuse, which was apparently their south­
ern objective. From this point they worked east, north, and
again east to Lausanne.

The accompanying maps I owe to the kindness of Claude
Jones, one of my former students, who traced them from maps
in the London Times Atlas. The information as to Words­
worth's movements was derived from the itinerary in one of
his early note books, as published in the Memoirs, i, 56-7 n. I
reprint this with additions from the fuller transcription given in
P. W., Youth, pp. 325-6, and with corrections derived from a
study of maps. I have not preserved the poet's spelling.

July
10. Shuter's Hill
11. Canterbury
12. Dover
13. Calais
14. Arders
15. Lillers
16. Arras
17. Péronne
18. Village near Couci
19. Soissons
20. Château Thierry
21. Sézanne
22. Village near Troyes
23. Bar le Duc [Bar sur Seine]
24. Chatillon sur Seine
25. Town in a hole
26. Nuits

Aug.
1. Moreau
2. Voreppe
3. Village near Chartreuse
4. Chartreuse
5. Aix
6. Town in Savoy
7. French town on Lake of Geneva
8. French town on Lake of Geneva
9. Lausanne
10. Villeneuve
11. St. Maurice in the Valais
THE MIND OF A POET

Aug.
12. Chamonix
13. Chamonix
14. Martigny
15. Village beyond Sion
16. Brig
17. Spital on Alps
18. Mergozzo
19. Village beyond Lago Maggiore
20. Village on Lago di Como
21. Village beyond Gravedona
22. Jones at Chiavenna; W. W. at Samolaco
23. Sovazza
24. Splügen
25. Flems
26. Disentis
27. Village on the Reuss
28. Flüelen
29. Lucerne
30. Village on Lake of Zurich
31. Einsiedeln

Sept.
1. Glarus
2. Glarus
3. Village beyond Lake of Wal- lenstadt

4. Village on the road to Appenzell
5. Appenzell
6. Kesswil, on Lake of Constance
7. On the Rhine
8. On the Rhine
9. On road to Lucerne
10. Lucerne
11. Sachseln
12. Village on the Aar
13. Grindelwald
14. Lauterbrunnen
15. Village three leagues from Berne
16. Avenches
17. Village in the valley of [?Truvers]
18. Village in the valley of St. Pierre
19. Village beyond Pierre Pertois
20. Village four leagues from Basle
21. Basle
22. Town six leagues from Strasbourg
23. Spires [Speyer]
24. Village on Rhine
25. Mentz [Mainz]
26. Cologne
27. Village on Rhine, two leagues from Coblenz
28. Cologne
29. Village three leagues from Aix-la-Chapelle

No further memoranda. The pedestrians bought a boat at Basle, and therein floated down the Rhine as far as Cologne, having intended so to travel to Ostend, but they returned by Calais (Memoirs, I, 57 n.).

In the Fenwick note to "Stray Pleasures" Wordsworth remarked: "I noticed several [mills] upon the river Saone in the year 1799 [1790]; particularly near the town of Chalons, where my friend Jones and I halted a day when we crossed France, so far on foot. There we embarked and floated down to Lyons."

391-406. The gaiety of this scene with its repetition of "danced round and round" (400, 406) is not retrenched in the later texts nor are the "flowing cups," to which part of the gaiety was due, omitted.

410-14. Here as often the sense of peace touched Wordsworth's heart more poignantly because of the contrast with the "boisterous crew" about him. Cf. i. 430-63, 535-43; ii. 107-14, 128-37, 161-74; v. 374-88, 394-406. The dedication ex-
perience and the meeting with the discharged soldier were preceded by scenes of noisy gaiety.

418. Convent: "The word is often popularly restricted to a convent of women, a nunnery, a convent of men being distinguished as a monastery; but this is not warranted by historical usage" (NED).

419, 421. solitude: See Chapter IV and Arnold's "Stanzas from the Grande Chartreuse."

420-88. Although a number of long passages in the early manuscripts were omitted from the later, this is the only episode which was added in the course of many revisions. The lines are not remarkable; 426-35, 461-71, and 480-1 touch on subjects which lay deepest in Wordsworth's brooding nature, and in view of the strength of the impression the visit made on him (see de S., 561, note to viii. A 409) the surprising thing would seem to be not the later addition but the original omission of the account. This omission becomes the more striking when we observe that the two pictures in Descriptive Sketches which contain the largest element of personal experience and which are therefore best adapted for use in an autobiography, the visits to Chartreuse and Einsiedeln, are not to be found in the 1805-6 Prelude. Both of these places were, however, famous for ecclesiastical establishments and the emotions they aroused were largely religious (note 451-61, 483-8). Towards such establishments and such emotions the Revolution had rendered Wordsworth indifferent if not somewhat hostile, but later, perhaps at the suggestion of Coleridge, who was troubled by his friend's "atheism," he was willing enough to say something of a place that had impressed him profoundly.

420-71, A² variant, 9-12. Cloisters which, from the day of their foundation till the day of this sacrilege, had been approached with awe and free from the presence of casual laymen. 420-71, A² variant, 22. obnoxious: Cf. B(i) 6; Latin obnoxiosus, exposed to harm.

427-9. Cf. 451, 481, and see Chapter IV.

435. eternity: See pp. 4-5, 239-45 above.

440-7. This praise of "new-born Liberty," which in A² is spoken by Nature, is the more creditable since it was called forth by a reprehensible manifestation of that liberty.
448-50. A good figure.


464-5. Nowell C. Smith suggests that these obscure lines "must be intended as a description of the mountain-tops, which are 'cerulean ether's pure inhabitants,' and, apparently, shapes which have survived, untransmuted, many transmutations of the earth" and he compares Coleridge's description of the sky around the top of Mt. Blanc in "Hymn before Sun-rise, in the Vale of Chamouni" as "thine own calm home, thy crystal shrine, Thy habitation from eternity!"

467. See i. 409 n., vi. 131 n.

470-1. the blank abyss: The abyss "within himself" in which man is "lost" (469), "the mind's abyss" (594, note "lost," A 529), "the dark abyss" over which the mind broods (xiv. 70-2). From this mental abyss man looks "with bodily eyes [upon external nature], and [is] consoled."

481. darkness: Cf. v. 598 n., and pp. 162, 429, 483, 600 above.


495-6. The verbs are more vivid but the lines less flowing than in A.

497. fourteen weeks: As they were only three months on the continent they must have spent two weeks in going and returning between Cambridge and Calais.

505. Wordsworth has a number of similar lines (e.g., iii. A 245; v. 28, 415; vi. 41; ix. 285-6; x. A 149; xi. 17; Excursion, vi. 386-7; "Musings near Aquapendente," 329) which were probably suggested by Milton's "Unrespited, unpitied, unre­prieved" (Paradise Lost, ii. 185) and the like. Lines made up chiefly of nouns are iii. 604; vii. A 634, 704; viii. 87-8, 516-17.


517-23. The vale of Trientz, below Martigny. Dorothy was much impressed by it in 1820 even before she learned "it was the same dell, that 'aboriginal vale,' that 'green recess,' so often mentioned by" her brother. 23

525-8. Cf. "Yarrow Unvisited," 49-56, and "Is this, ye Gods, the Capitolian Hill?" It is unfortunate that the read-
ing of E², "that sudden blank of soul" was not retained and that the "which" of A 455 was changed so as to make two consecutive lines begin with "that."

528-40. Cf. Descriptive Sketches (1793), 680-712. The picture of Chamonix may owe something to lines 39-53 of Coleridge's "Hymn before Sun-rise, in the Vale of Chamouni," which were written only two years earlier. Compare especially line 53, "Motionless torrents! silent cataracts!" with 530-1.


534-7. An unrimed quatrain, the first and third lines of which begin with "There," the second and fourth with "The."

541-3. Explained in A 471-3 and 543-7: They encountered nothing sophisticated or complex, only what appealed to their feelings or evidence of the brotherhood of man and other fundamental truths which were supposed, in the eighteenth century, to be self-evident to "young and old" (547), to men of every climate and every period of history (see iv. A 296 n.).

551-6. Cf. 171-8 n., 342-778 n. A 480 is not in the final text.

552. gilded: The word suggests (1) touched up with artificial color but (2) not with real gold.

558. under-thirst: See de S. n. to xiv. A 71.

559-77. Wordsworth rewrote this passage several times and improved it not a little. For one thing, the final text makes clear, what is obscure in A, that the "stern mood" was the source of the melancholy referred to in 617; then, too, the pedestrian and unnecessary A 493-4 and A 496-8 are eliminated; and "Travellers" (A 495) is changed to "muleteers" (564). It is unfortunate that the adjectives "deep and genuine" (A 492) were dropped. Why the two travellers were plunged into melancholy by a cause apparently so trivial and innocent of gloom as the announcement that they "had crossed the Alps" is clear from Dorothy's Journal of August 23 and September 9, 1820: "Entering into my brother's youthful feelings of sadness and disappointment when he was told unexpectedly that the Alps were crossed—the effort accomplished. . . . The ambition of youth was disappointed at these tidings." Dorothy continues: "[William] was waiting to show us the track. . . . It was impossible for me to say how much it had moved him, when he discovered it was the very same which had tempted
him in his youth. The feelings of that time came back with the freshness of yesterday, accompanied with a dim vision of thirty years of life between."

562-91. This passage is too long and too detailed, especially as it fails to explain the melancholy on account of which the incident is introduced. It illustrates the difficulty Wordsworth had in escaping from the numerous details of actual experience which confuse the reader and distract his attention from the significance of the experience without giving him a more vivid impression or a better understanding of what happened. See Chapter I. In the Descriptive Sketches there is no reference to this episode, to the passage of the "gloomy strait" that follows, or to the sleepless night near Gravedona. To be sure, the first and last of these incidents is too personal to fit into the scheme of the earlier poem, which is a series of pictures; yet the description of the gloomy defile would have been entirely suitable. Although Wordsworth was probably somewhat slow to realize fully what the austere and terrifying aspects of nature meant to him, his letter to Dorothy from Kesswil shows how profoundly the "terrible majesty" of the Alps impressed him during this crossing (de S., 542, 543). He talked about this majesty in the Descriptive Sketches but had no power to express it adequately.

589-91. The peasant did not say they had crossed the Alps but the details he told them confirmed their fears that they had done so.

592-616. In the Times Literary Supplement for April 4, 1929, Professor W. G. Fraser pointed out (1) that this passage "makes a breach in the narrative," which breaks off at 591 and is resumed as if there had been no interruption in 617; (2) that the experience here described must have taken place not during the crossing of the Alps but during the composition of the verses which narrate that crossing; and (3) that in these lines, therefore, "utterance seems," as was rarely the case with Wordsworth, to have followed "hard upon vision." It is clear from A 525-6 and from the D and E versions of these lines that we are here dealing with an experience of 1804 and not of 1790: "Imagination" lifted itself up not "before me" but "Before the . . . progress of my Song"—or, as D
and E have it, "Before the retrospective Song rose up." At the time of crossing the Alps Wordsworth felt only a "dull and heavy slackening" (A 549), as is shown by 557-61 (A 488-92) where the incident is introduced to illustrate the deep sadness that befell him once on the trip. Apparently he had carried his narrative to approximately A 524 when the memory of the eager hopes and the growing anxiety of that unforgettable day, of the melancholy that settled on him, and of the terrible beauty of the pass into which he descended—the recollection of all this moved him strangely. Perhaps the words, "we had crossed the Alps," the thought of what they meant and of the meanings which might be read into them, exerted something of an hypnotic power so that a mist seemed to wrap him about, cutting him off from the world of the senses. Just what happened he did not know save that it was very wonderful and that he was "lost" to conscious reality (596, 600-1). He explains it as a visitation of the imagination—perhaps because it seemed a revelation of "infinitude" and the imagination reveals the infinite in the finite, and because the imagination gives significance to a commonplace incident and makes it memorable—but strangely enough he speaks of the imagination not as a faculty which he exercises but as an "awful Power," a daemon, which rises "from the mind's abyss" and seizes him in its grasp. But this explanation did not satisfy him, for he added in the later texts that the Power was so called only through the limitations of human speech—"Imagination" was as near as he could come to finding a name for it.

We have already seen (pp. 158-9, 164-73 above, where the entire passage is discussed) that what really happened to him was something akin to the mystic experience. When it passed it left him exalted as if he had seen into the life of things, had gained anew that vision of the eternal realities which is the glory of the soul, that conviction of the infinite and the changeless as the only source of abiding peace and joy. Hence a new hope and determination were his and a strengthened desire for better things.

The meaning of such terms as "the invisible world" and "infinitude" (and indeed of the entire passage) was presumably very vague in Wordsworth's mind, but he almost certainly
was not thinking of a personal God or of other concepts of the Christian church.


595. *unfathered vapour*: One that rises suddenly from no apparent source. "Cloud" of A 529 carries on the figure.


605. *infinitude*: See pp. 4-5, 239-45 above.


615. *Abyssinian*: Used by Wordsworth only here and in 662. The latter instance, "confined as in a depth Of Abyssinian privacy," points clearly to *Rasselas* and not "Kubla Khan" as the source.

617. "Melancholy" was substituted for the more vivid "dull and heavy" (A 549) because the incident is introduced to illustrate a mood of sadness (557-61). The slackening of spirits may have put Wordsworth in a mood to feel to the utmost the "terrible majesty" of the gloomy strait, the impressions of which, as he wrote his sister three weeks later, "will never be effaced" (de S., 542-3). Presumably the "strait" is the Ravine of Gondo, described in Baedeker's *Switzerland* as "one of the wildest... defiles in the Alps," which lies between Gabi (Gstein) and Gondo on the Simplon Road. Mr. Clifford Lyons calls my attention to a somewhat similar account of passing through this same ravine in Hervey Allen's *Anthony Adverse*, III, vii, chapter LII.

629, 631-2. Adapted from *Descriptive Sketches* (1793), 130, 249-50 (Nowell Smith).

636-40. Unity; cf. ii. 221 n.


640. Cf. *Paradise Lost*, v. 165: "Him first, him last, him midst, and without end"; pointed out to me by Mr. Murray Dewart.

647-8. Why did so detailed a recollection of this melancholy place linger in Wordsworth's mind? Dorothy, who described the spot at some length in her journal of September 9, 1820, referred to the "awful night" her brother had spent there.
650-2. The Tusa; see Descriptive Sketches (1793), 178-83 and n. Nowell Smith censures the beautiful line 652 for "incongruity of expression" and suggests that Wordsworth "wished to convey two notions, both suggested by the actual appearance of the river, but scarcely able to be entertained as one composite notion." Cf. Thomson's Spring, 522-3: "the river now Dimpling along."

658-9. Not in A.

660-72. Descriptive Sketches (1793), 80-160, mentions these details. It is only in gardens that "chestnut woods" or other large trees (see 701) now grow on the shores of Como.

660-2. Referring to the high mountains by which Como is "confined" and which make it not unlike the lakes amid which Wordsworth grew up. This similarity may be in part responsible for his enthusiasm.

662. See 615 n.

667. That is, there is no road. See quotation from Wordsworth's letter given in de S., 542 at the bottom of the page.

675-7. A good figure.

678. a serene accord: A truer picture of Como than an "impassion'd sight" of A 608, which, however, gives us a better idea of the young Wordsworth's feelings. In comparison with the assertiveness of "the more awful scenes of the Alps" (letter to Dorothy, de S., 543) the loveliness of Como seemed "passive."

684-7. This genuinely religious passage is in A.

687. this last herself: Probably "silent blessedness."

691-726. This incident is described as if it were unpleasant, but so are most of the memorable episodes recorded in The Prelude. The space devoted to it is striking in view of the large part of the trip that is omitted, and the profusion and vividness of the details show how deep an impression it left. Here again the poet seems to have fed his soul on darkness. The mystery, not untouched by fear, of the night, the unknown place, the strange sounds and movements, the sense of being lost, "bewildered among woods immense," stirred the depth of his mind's abyss as the two golden days had not done. The feeling did not go so far as "incumbencies" or "a dim and undetermined sense Of unknown modes of being"; indeed the
deeper significance of the incident may have come to Wordsworth only as he brooded over it afterwards. It has affinities with the night, likewise unpleasant but seemingly memorable, spent in the solitary inn “deafened and stunned by noise of waters” (641-8). Lines 713-26 are an admirable expression of that mingling of physical sensation and mystical feeling which is characteristic of Wordsworth (cf. 621-40).

692-4. It seems strange that both travellers should have believed that the night was nearly over when “scarcely more than one hour” of it was gone (A 639-40), but fatigue may account for this mistake. The early Italian usage was to begin numbering the hours at Ave-Maria, half an hour after sunset. Today in Italy many clocks strike first the quarter and then the hour so that one forty-five (3 + 1 bells) may be mistaken for four, or two o’clock (4 + 2 bells) for six. Some clocks formerly struck no more than six and then began again at one, but I do not know that that was an Italian custom.24

700. Gravedona: A town on the western shore of the northern end of Lake Como, which Wordsworth left August 21.

A 645. darkness visible: Cf. Paradise Lost, i. 63.

716. Admirably phrased.

727. Except for a brief reference to passing the Belgian armies (762-5), Wordsworth says nothing of the last six weeks of his trip. His description of the first five weeks omits almost everything except (1) the charm of France and the enthusiasm of the French for the Revolution, (2) the Grande Chartreuse, (3) the Simplon Pass, (4) Como, and (5) the night at Gravedona—a striking illustration of the omissions which distinguish The Prelude from a chronicle of biographical facts.

728-31. Substituted for A 659-61, dull, unnecessary lines in which the machinery of the poem creaks.

731-42. “Nature, therefore, though proceeding from a common spiritual source, is subordinate in dignity to the human soul. In interpreting her beauty, man is not prostrating himself before an outward glory, but reading the symbols of his inner life, presented by virtue of the mysterious analogy of matter and spirit in the forms of a sensible world” (J. Shawcross’ introduction to his edition of Biographia Literaria, 1,
xxxv). The creative powers of the mind and its superiority in beauty and importance to external nature are mentioned in ii. 245-61, 358-74; v. 595-605; xii. 220-3 (contrast 127-31); xiv. 448-54. See notes to these passages. Presumably 733-5 refer to expressions like "This is the most beautiful view in the world" or "the grandest sight I have ever seen" or to comparisons with the English and Welsh mountains to their disparagement. Such comparisons are again condemned in xii. 109-23 (a passage much like this one) as a kind of sitting in judgment which is likely to blind us to the moods of time and season, to the moral power, the affections and the spirit of the place.

The figure implied in 738-9 is that of standing in the presence of God (as in iv. 150-2) or of a sovereign; cf. xii. 206 and pp. 74-5 above.

742-6. The summer did not develop new tendencies in him but strengthened those he already had. The Alps were grander than the mountains among which he had grown up but otherwise they were much the same and so were the feelings they roused in him. Lines 745-7, substituted for the pedestrian A 675, carry on the figure implied in "gale," of a boat driven forward, and assert more emphatically the ministry of what was heard and seen.

748. Cf. de S., 553 line 2.

754-60. This joyous passage anticipates the later one on the same theme, xi. 108-44, which begins, "Bliss was it in that dawn." For Wordsworth is not here speaking of his trip but of the general feeling in Europe during the early years of the Revolution.

760. An excellent figure. "Budding" is much better than "vernal" of A 687.

766-78. In view of these lines, of ix. 67-92, and viii. 340-56, it seems likely that much of the interest in the Revolution expressed in this book is a reading back into the period of a later attitude.

766-7. Perhaps Wordsworth had in mind the ceremony by which, among some peoples, youths of a certain age cease to be
"striplings" and are formally inducted into citizenship or its equivalent.

767-8. In ix. A 24 Wordsworth uses the same expression to describe his relation to the life of London. Cf. also x. 55-63.

768. Wordsworth does not say "thought." Cf. xii. A 238.


773-8. These beautiful lines, which give a serene and confident conclusion to the book, are a great improvement over A 700-705. The rhythm, to be sure, leaves much to be desired; but the repetition of "need" in A 700 is eliminated, vivid verbs are substituted for "were" and "was" in the last three lines (cf. de S., xlv), the style (which in A recalls that of a child's first reader) is condensed, and a fresh delightful image is added. It is illuminating to trace the development of this image from A through D² and E to E² where, so late as 1839, its full beauty at last emerges. Cf. 51-2 n. In Descriptive Sketches the account of the trip ends with a prayer for the success of the Revolution; but here, remembering his feelings at the time, Wordsworth stresses the opening glories of nature and "the independent spirit of pure youth." These deep springs of joy and strength, from which later was to come most of his poetry, so filled his heart to the brim as to leave little room for man or movements in behalf of man's regeneration. It was only as the glad animal exuberance and the care-free delight in nature of these days sobered somewhat, that serious thought could be given to the problems of human life.

774. the ever-living universe: Cf. ii. 386-418.

776. independent: Cf. 32-3 n. and "The confidence of Youth our only Art," which is the first line of a sonnet written thirty years later in reference to part of this trip.

777. "which were" is understood after "delights."
NOTES

1 The Early Wordsworth, English Association, 1936, p. 28.
2 A. Dicey (The Statesmanship of Wordsworth, Oxford, 1917, p. 10) refers to the verses on Rob Roy and might have added "The Farmer of Tilsbury Vale." Wordsworth's early love of deeds of adventure (Recluse, i. i. 703-25) and later interest in books of travel (see iii. 433-44 n.) are part of this same general tendency.
4 William Jerdan, Men I Have Known, 1866, p. 484.
5 Wordsworth probably exaggerated to tease Mathews, who was amazingly industrious, "indefatigable in his search after knowledge" (see Harper, i, 114).
6 "Valued most" (99) is probably more accurate than "lov'd the most" (A 117), which says quite a different thing.
9 Second ed., 1764, pp. 82-3, my italics.
11 John Dix, quoted in F. V. Morley's Dora Wordsworth her Book, Boston, 1925, p. 119.
12 Fenwick note to The Excursion; letter to Mathews of September 23, 1791; Dorothy's letter to Jane Pollard of December 7, 1791.
15 Letter to Mary and Dorothy of August 29, 1829; cf. letter to Dora and Mary of June 21, 1837.
16 Letter to Mathews of May 17, 1792.
17 Letter to Christopher Wordsworth of January 4, 1825.
18 Near the end of his letter to Dorothy of September 6 to 16, 1790, Wordsworth wrote: "as he ["my uncle"] was acquainted with my having given up all thoughts of a fellowship, he may, perhaps, not be so much displeased at this journey."
19 Dorothy's letter to Mrs. Clarkson of September 9, 1831. Her brother seems to have said a good deal to her about this trip, for her journal of the continental tour of 1820 records her interest in seeing the places he had visited in the course of it (de Selincourt, Dorothy Wordsworth, Oxford, 1933, pp. 329-30), and she wrote to Crabb Robinson on December 21, 1822, that in her "young days" her brother "used to talk so much" of his visit to the Chartreuse. When he composed and likewise when he revised The Prelude, Wordsworth dwelt lovingly on this summer, not only in x. 490-510 and in xii. 180-92.
20 "We are now . . . upon the point of quitting the most sublime and beautiful parts; and you cannot imagine the melancholy regret which I feel at the idea, . . . the idea of parting from them oppresses me with . . . sadness."
21 Towards the close of his letter, Wordsworth writes, "I have had, during the course of this delightful tour, a great deal of uneasiness from an apprehension of your anxiety on my account." See also Dorothy's letter to Jane Pollard of October 6, 1790.
The only other passage of any length that is not in A is the eulogy of Burke, vii. 512-50.


See *Enciclopedia Italiana de scienze, lettere, ed arti*, Roma, 1935, xxv, 421; E. J. Wood, *Curiosities of Clocks and Watches*, 1866. These references were called to my attention by two of my students, Lewis C. Richardson and Claude Jones.