ABSTRACT

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Wordsworth's Revisionary Reading

The subject of this thesis is revision in Wordsworth, and the ways in which he translates material into psychic and renewable experience.

The first three chapters offer different contexts for a theory of vision -- theological, philosophical and aesthetic. Chapter One discusses Wordsworth's relation to Coleridge's Unitarianism, as it evolves in the philosophical poetry and in the concept of The Recluse. I examine how Coleridge's 'love of "the Great", & "the Whole"' determines his critique of Wordsworth and the self-analysis of The Prelude. Chapter Two is divided between the Wordsworthian practice of revision, which transfigures visual memory for mental use, and the Coleridgean, that reads in landscape the symbolic text of a 'God in nature'. In Chapter Three, I address the definitions of vision Wordsworth makes independently of Coleridge, and in relation to Milton and Burke, to the applied aesthetics of the picturesque, and to their extension in the scenes of The Prelude.

The second half of the thesis considers the psychological content of Wordsworthian landscape. Chapters Four and Six follow the mental drama of the Tour, with its topographical notation of expectation, disappointment and recovery. These motifs are also related to the determining structures of the French Revolution, and to The Prelude's reading of the language and aspirations of the 1798 Recluse. Chapter Six examines strategies of compensation, and their function in the ideology of reconciling mind and Nature.

Chapter Five is concerned with revision proper, and the figures by which it is represented. As well as revision of a textual kind, I discuss Wordsworth's development of the more literal-minded 'second sight' of eighteenth-century aesthetics.

WORDSWORTH'S REVISIONARY READING

by

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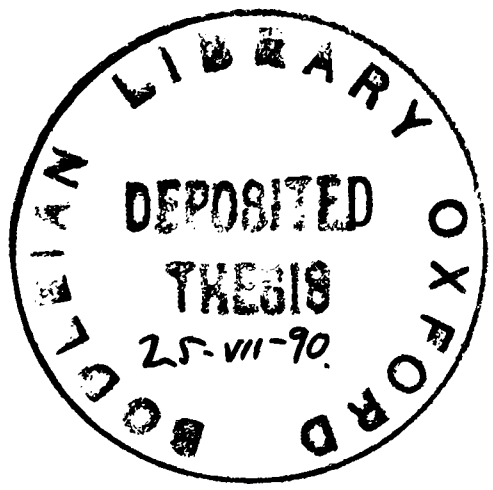

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PREFACE

The subject of this thesis is revision in Wordsworth, and especially the ways in which his work represents the transformation of reality. In using the word 'revision', I hav been conscious of a semantic flexibility, or slippage, so it ma be necessary to state briefly the kinds of process covered by the term in the pages that follow.

By revision I understand all idealising movements -- from literal to figurative, natural to symbolic, material to psychic visual to visionary -- as well as a more 'Wordsworthian' and idiosyncratic metamorphosis. Specifically, my thesis engages with the different types of revision that are represented or allegorised in the poetry and prose, and discusses each in term of the textual revision that mediates or brings it about.

To begin with, I examine the theory of vision Wordsworth inherits from Coleridge and his early Unitarianism, where the revisionary effort is towards seeing all things as parts of a whole, predicated on the spiritual unity of the Godhead. I loo at the ways in which, under metaphors of the picturesque and other forms of rationalism, Wordsworth deviates from, and is judged by, the Coleridgean ideal.

From here, I seek to identify Wordsworth's own discovery o an intensifying of experience that evades mimetic definitions o mental process. And I explore his revision of a Berkeleyan interpretation of Nature as the symbolic language of God. In the usage Coleridge derives from Milton, the symbolic allows landscape to be represented, and then 'read' for its typologica significance; in Wordsworth, it is adapted to a series of

self-readings.

Wordsworth's autography is underway before he meets Coleridge, through the aesthetic theory opened by Burke on the Sublime and Beautiful, and applied in the picturesque. In its positive but unacknowledged use, the picturesque may decipher Wordsworth's characteristic notation of landscape, and its motifs of natural transformation provide an alternative context for the perceptual renewal that Coleridge made a function of poetry.

A further extension of a topographical genre in Wordsworth is his recognition of the Tour as a vehicle for psychological experience. This recognition takes a definite and compulsive structure of expectation, bathos and compensation, the latter being the product of more or less conscious acts of revision. The structure also suggests a grounding, not in landscape and the landscape tradition, but in the great political event of the age, the expectations it raised, and that it failed to fulfil. In terms of the French Revolution, revision may be a realising of past experience, or conversely it may be its transcendence or displacement.

I have tried to give a strong sense of chronology throughout the thesis, using mainly the early texts of poems by Wordsworth and Coleridge. For the former, I am indebted to the Cornell Wordsworth Series and Stephen Gill's Oxford Wordsworth. Within chapters, however, I have not restricted myself to any given period, preferring instead to draw on a more loosely and thematically associated body of work.

By making revision, including textual revision, a subject of poetry, Wordsworth defines language, reading and imagination by their power to transform. The idealising movements I have mentioned are not only acts of revision, they frequently claim to be revisionary. In figuring a process of transformation, they assert themselves to be regenerative, or capable of further revision. And, in being renewed, they are seen as lending renewal. Wordsworth's classic definition of such a process, the 'spots of time', shows the mind that restores being itself restored, and its sense of reality transfigured:

> There are in our existence spots of time
> Which with distinct preeminence retain
> A fructifying virtue, whence, depressed
> By trivial occupations and the round
> Of ordinary intercourse, our minds --
> Especially the imaginative power --
> Are nourished and invisibly repaired ...
> (1799 i, 288-94)

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ABBREVIATIONS

AR	S.T. Coleridge, Aids to Reflection in the Formation of a Manly Character (1825)
Averill	An Evening Walk, ed. James Averill, CWS (1984)
Bate	Elia and the Last Essays of Elia, ed. Jonathan Bate (Oxford, 1987)
BBPS	Bulletin of the British Psychological Society
Beer	S.T. Coleridge, Poems, ed. John Beer, Everyman, revised edn. (1973)
Betz	Benjamin the Waggoner, ed. Paul F. Betz, CWS (1981)
Birdsall	Descriptive Sketches, ed. Eric Birdsall, assisted by Paul M. Zall, CWS (1984)
BL	S.T. Coleridge, Biographia Literaria, ed. J. Shawcross (2 vols., Oxford, 1907)
BNYPL	Bulletin of the New York Public Library
Butler	'The Ruined Cottage' and 'The Pedlar', ed. James Butler, CWS (1979)
BWS	Bicentenary Wordsworth Studies in Memory of John Alban Finch, ed. Jonathan Wordsworth, assisted by Beth Darlington (Ithaca and London, 1970)
CC	The Collected Works of Samuel Taylor Coleridge, Bollingen Series LXXV, General Editor Kathleen Coburn (Princeton, N.J.)
CL	Collected Letters of Samuel Taylor Coleridge, ed. E.L. Griggs (6 vols., Oxford, 1956-71)
CN	The Notebooks of Samuel Taylor Coleridge, ed. Kathleen Coburn (3 vols. to date, 1957-)
Corruptions	Joseph Priestley, An History of the Corruptions of Christianity (2 vols., Birmingham, 1782)
CWS	Cornell Wordsworth Series, General Editor Stephen Parrish (Ithaca, N.Y.)
Darlington	Home at Grasmere. Part First, Book First, of 'The Recluse', ed. Beth Darlington, CWS (1977)
D.C.MS.	Manuscript held at the Dove Cottage Library, Grasmere

Early Opinions	Joseph Priestley, An History of Early Opinions Concerning Jesus Christ (4 vols., Birmingham, 1786)
Early Years	Mark Reed, Wordsworth. The Chronology of the Early Years 1770-1799 (Cambridge, Mass., 1969)
EHC	S.T. Coleridge, The Complete Poetical Works, ed. E.H. Coleridge (2 vols., Oxford, 1912)
ELH	Journal of English Literary History
Elias	Friedrich Schiller, Naive and Sentimental Poetry, together with On the Sublime, tr. Julius A. Elias (New York, 1966)
Enquiry	Edmund Burke, A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful, 2nd edn. (1759), ed. J.T. Boulton (Oxford, 1958)
Erdman	The Complete Poetry and Prose of William Blake, revised edn. by David V. Erdman, with commentary by Harold Bloom (New York, 1982)
Essay	John Locke, Essay concerning Human Understanding
EY	The Letters of William and Dorothy Wordsworth, ed. E. de Selincourt, 2nd edn., The Early Years, 1787-1805, revised by Chester L. Shaver (Oxford, 1967)
Firchow	Friedrich Schlegel, Friedrich Schlegel's 'Lucinde' and the Fragments, tr. Peter Firchow (Minneapolis, Minnesota, 1971)
Forest Scenery	William Gilpin, Remarks on Forest Scenery, and other Woodland Views, (Relative chiefly to Picturesque Beauty) Illustrated by the Scenes of New-Forest in Hampshire (2 vols., 1791)
Gill	The Salisbury Plain Poems. 'Salisbury Plain' or 'A Night on Salisbury Plain', 'Adventures on Salisbury Plain' (including 'The Female Vagrant'), 'Guilt and Sorrow; or, Incidents upon Salisbury Plain', ed. Stephen Gill, CWS (1975)
Grosart	The Prose Works of William Wordsworth, ed. A.B. Grosart (3 vols., 1876)
Guide	Thomas West, A Guide to the Lakes, in Cumberland, Westmorland, and Lancashire, 3rd edn. (1784); Woodstock Books Facsimile (Oxford, 1989)
Hartley	Joseph Priestley, ed., Hartley's Theory of the Human Mind, on the principle of the Association

	of Ideas; with Essays Relating to the Subject of it (1775)
HCR	The Correspondence of Henry Crabb Robinson with the Wordsworth Circle, ed. Edith J. Morley (2 vols., Oxford, 1927)
HLQ	The Huntington Library Quarterly
Howe	The Complete Works of William Hazlitt, ed. P.P Howe (21 vols., 1930-4)
JAAC	Journal of Aesthetics and Art Criticism
JEGP	Journal of English and Germanic Philology
Jones	The Letters of Percy Bysshe Shelley, ed. Frederick L. Jones (2 vols., Oxford, 1964)
Journal	Thomas Gray, 'Mr. Gray's Journal, in a letter to Dr. Wharton, October 18th 1769. Published in the Memoirs of his life by Mr. Mason', printed as Article III in the 'Addenda' to West's Guide
Journals	Journals of Dorothy Wordsworth, ed. E. de Selincourt (2 vols., 1941)
Judgement	Immanuel Kant, The Critique of Judgement, tr. James Creed Meredith (Oxford, 1952), Part I, 'Critique of Aesthetic Judgement'
Institutes	Joseph Priestley, Institutes of Natural and Revealed Religion (3 vols., 1772)
Lakes Tour	William Gilpin, Observations, relative chiefly to Picturesque Beauty, made in the year 1772, on Several Parts of England; particularly the Mountains, and Lakes of Cumberland, and Westmoreland (2 vols., 1786)
LB	The Charles Lamb Bulletin
Letter	John Brown, Letter, Describing the Vale and Lake of Keswick, printed as Article I in the 'Addenda' to West's Guide
Lindop	Thomas De Quincey, Confessions of an English Opium-Eater and Other Writings, ed. Grevel Lindop (Oxford, 1985)
LY	The Letters of William and Dorothy Wordsworth, ed. E. de Selincourt, 2nd edn., The Later Years, revised by Alan G. Hill, (i) 1821-1828 (Oxford, 1978), (ii) 1829-1834 (Oxford, 1979), (iii) 1835-1839 (Oxford, 1982), (iv) 1840-1853 (Oxford, 1988)

Marrs	The Letters of Charles and Mary Anne Lamb, ed. Edwin W. Marrs, Jr. (3 vols., Ithaca and London, 1975)
Mason	The Poems of Mr. Gray. To which are prefixed Memoirs of his Life and Writings, ed. William Mason (York, 1775)
Masson	The Collected Writings of Thomas De Quincey, new and enlarged edn., David Masson (14 vols., Edinburgh, 1889-90)
Matter and Spirit	Joseph Priestley, Disquisitions relating to Matter and Spirit (2 vols., 1777)
Middle Years	Mark Reed, Wordsworth. The Chronology of the Middle Years 1800-1815 (Cambridge, Mass., 1975)
MLN	Modern Language Notes
MLQ	Modern Language Quarterly
MP	Modern Philology
MRTS	Medieval & Renaissance Texts & Studies
MY	The Letters of William and Dorothy Wordsworth, ed. E. de Selincourt, i. The Middle Years, 1806-1811, revised by Mary Moorman and Alan G. Hill (Oxford, 1970); ii. 1812-1820, revised by Mary Moorman and Alan G. Hill (Oxford, 1970)
N&Q	Notes and Queries
Norton Prelude	'The Prelude', 1799, 1805, 1850, ed. Jonathan Wordsworth, M.H. Abrams, and Stephen Gill, Norton Critical Edition (New York, 1979)
Osborn	The Borderers, ed. Robert Osborn, CWS (1982)
Oxford Prelude	The Prelude or Growth of a Poet's Mind, ed. E. de Selincourt, 2nd edn., revised by Helen Darbishire (Oxford, 1959)
Oxford Wordsworth	William Wordsworth, ed. Stephen Gill (Oxford, 1984)
Phil Lects	S.T. Coleridge, The Philosophical Lectures, ed. Kathleen Coburn (1949)
PL	John Milton, Paradise Lost, ed. Alastair Fowler (1968, reissued, 1971)
PMLA	Publications of the Modern Language Association of America

PQ	Philological Quarterly
Present State	Joseph Priestley, The Present State of Europe compared with Antient Prophesies; A Sermon, preached at the Gravel Pit Meeting in Hackney, February 28, 1794, Being the Day appointed for a General Fast (1794); Woodstock Books Facsimile, A farewell sermon (Oxford, 1989)
Prose	The Prose Works of William Wordsworth, ed. W.J.B. Owen and Jane Worthington Smyser (3 vols., Oxford, 1974)
Pure Reason	Immanuel Kant, The Critique of Pure Reason, 2nd edn. (1787), tr. J.M.D. Meiklejohn (1934)
PW	The Poetical Works of William Wordsworth, ed. E. de Selincourt, 2nd edn., revised by H. Darbishire (5 vols., Oxford, 1940-9)
Raysor	Coleridge's Shakespearean Criticism, ed. Thomas Middleton Raysor (2 vols., 1930)
Recollections	Thomas De Quincey, Recollections of the Lakes and the Lake Poets, ed. David Wright (Harmondsworth, 1970)
Recollections of Scotland	Dorothy Wordsworth, Recollections of a Tour Made in Scotland, 1803, as printed in Journals I
RES	Review of English Studies
Rollins	The Letters of John Keats 1814-21, ed. Hyder Edward Rollins (2 vols., Cambridge, Mass., 1958)
Scottish Tour	William Gilpin, Observations, relative chiefly to Picturesque Beauty, made in the year 1776, on several Parts of Great Britain; particularly the High-Lands of Scotland (2 vols., 1789)
SIP	Studies in Philology
SIR	Studies in Romanticism
Sketches	Humphry Repton, Sketches and Hints on Landscape Gardening. Collected from Designs and Observations now in the Possession of the Different Noblemen and Gentlemen, for whose use they were originally made. The whole tending to establish Fixed Principles in the Art of Laying Out Ground (n.d., 1794)
TT	Specimens of the Table Talk of the Late Samuel Taylor Coleridge, ed. Henry Nelson Coleridge (2 vols., 1835)

TWC	The Wordsworth Circle
Western Tour	William Gilpin, Observations on the Western Parts of England, relative chiefly to Picturesque Beauty. To which are added, a few remarks on the picturesque beauties of the Isle of Wight (1798)
Wye Tour	William Gilpin, Observations on the River Wye, and several parts of South Wales, &c. relative chiefly to Picturesque Beauty; made In the Summer of the Year 1770 (1782)

CHAPTER ONE

The Unity of All Has Been Revealed

Wordsworth's theory of vision, as formulated in The Recluse of 1798 and applied elsewhere in his philosophical poetry, is grounded in Coleridge's early Unitarianism. This grounding commits him to the perception of spiritual wholes. In Tintern Abbey, such perception is described by 'see[ing] into the life of things', where 'life' denotes the One Life in which 'things' are unified -- a shorthand later glossed as

> A motion and a spirit, that impels
> All thinking things, all objects of all thought,
> And rolls through all things (ll. 50,101-3)

-- and where to 'see into the life' is to imitate its unifying power.[1] On several occasions, Wordsworth constructs what might be called trials of sight, where a binary opposition is established between the revelation of unity and alternative ways of seeing that are characterised as divisive. But this dialectic itself derives from Coleridge's early poetry, and encodes its Unitarian assumptions. I want briefly to restore Wordsworth's theory of vision to its original perspective, in the revision of Coleridgean philosophy.

Religious Musings, according to Lamb in February 1797, is

> the noblest poem in the language, next after the Paradise lost, & even that was not made the vehicle of such grand truths. (Marrs i, 95)

As 'a Unitarian Christian and an Advocate for the Automatism of Man' (CL i, 147), Lamb is also an ideal reader. His faith allows him calmly to assume with Coleridge that Religious Musings supersedes Milton's Christian epic by conveying the grander truths of Unitarianism. These truths are inherited from

the radical dissenter, Joseph Priestley.[2] Priestley is now famous chiefly for his experiments in chemistry and electricity, and as the discoverer of oxygen. His distinction in these fields is highly important to Coleridge, who hails him as scientific 'Sage', and his 'Chemistry, as giving wings to his more sublime theological works' (RM, 395; CL i, 372).[3] But it is -- as Coleridge sees it -- his 'more sublime' works, that I wish to consider here.[4]

Significantly, the passage of Religious Musings that Lamb singles out as 'without a rival' is that asserting Priestley's doctrine of the 'one true God' (Institutes iii, 5):

> There is one Mind, one omnipresent Mind,
> Omnific. His most holy name is LOVE.
> Truth of subliming import![5]

Drawing on Priestley's Disquisitions relating to Matter and Spirit, which he read at Cambridge, Coleridge replaces the 'omnific Word' of Milton's Trinitarian Creation (PL vii, 217) with the 'Omnific' Mind of a single, omnipresent God.[6] Despite the later scorn of what he terms 'a Creed of Negatives',[7] the 'unity of God' is for Coleridge the central positive fact in Unitarian theology (Corruptions i, 1). Wordsworth could pun admiringly on the confidence in biblical revelation which justified this vision: 'To thee ... The unity of all has been revealed' (1799 ii, 255-6).

Priestley's metaphysics were based on a development of Newton and Hartley into a thoroughgoing materialism. In Newton, physical forces such as gravity were transmitted by a spiritual fluid, ether; while an atomistic theory of porous matter ensured this would pass through bodies as well as through space. David

Hartley, whose Observations on Man (1749) Priestley edited and tried to popularise, turned to the psychological mechanism for the interaction of spirit and matter. Following Locke and Newton, Hartley proposed that we receive our ideas empirically from sense-data, through vibrations that are caused by material objects, carried by ether, and thence by correspondent nervous vibrations to the brain. Hartley thus theorised the association of ideas (physiologically, the reassembled traces left by contingent vibrations). Unlike his associationist predecessors, he used it to explain all mental phenomena, and to formulate a psychological version of the great chain of being. An escalating, Christian hierarchy refined sense-impressions into ideas, which in turn evolved into both a providential domination of pleasurable over painful associations, and a necessary transference from sensual to spiritual objects of thought.

In applying to religion the laws of Hartleyan associationism and Newtonian physics (which 'admit no more causes of things than are sufficient to explain appearances'),[8] Priestley is the first to satisfy Coleridge's longing for a single cause that explains and supports a manifold variety of effect. This longing is later realised in Wordsworth, whose idealised and Coleridgean self traces in the 'lineaments' of rocks 'an ebbing and a flowing mind, / Expression ever varying' (Pedlar, 55-7). If the Pedlar finds a cosmic Mind after his own likeness, the Unitarian of Religious Musings claims to participate in the Godhead he perceives. A Coleridge who is 'right orthodox in the heterodoxy of Unitarianism' reveals the scope and ambition that eventually emerge in his definition of

the primary imagination (CL i, 153). While Lamb walks humbly with a faith whose first principles are the humanity of Christ and rejection of 'secondary Gods' (RM, 155), Coleridge sees the exaltation of the man Jesus as proof 'that God hath given finite spirits ... a portion as it were of His Omnipresence'.[9]

For Religious Musings, the human mind's consciousness of the one Mind is 'of subliming import'. The individual ascends from selfhood to an originary unity:

> From HIMSELF he flies,
> Stands in the Sun, and with no partial gaze
> Views all creation, and he loves it all,
> And blesses it, and calls it very good! (ll. 124-7)

This revision of God's first view of the world stresses the aspiration that 'still urges us up the ascent of Being' (CC 1, 235). Coleridge attributes to the Unitarian the omniscience or 'perfect comprehension' that Priestley reserves for God, who, seeing the connections between 'causes and effects', sees also that 'all evils are necessarily connected with some good',

> so that ... all the works of God, appear to him at all times very good ... (Institutes i, 53-4)

Exalted by the idea of God, the Unitarian of Religious Musings shares in His view of Creation as wholly beneficent, and thus re-enacts His blessing in Genesis. In Wordsworth the blessing is recast as a hymn to the 'one life' of natural 'joy' in 'all things' (Pedlar, 204-18). In Coleridge, the visionary is necessarily totalising, 'and with no partial gaze / Views all creation'. Impartial sight invokes the whole, the Unitarian God, in which parts are united.

The same invocation marks a way of looking at, or through, Nature, whose individual parts -- 'rocks or waterfalls,

mountains or caverns' -- may also stand for a (de)limiting selfhood. Writing to the atheist radical, John Thelwall, in October 1797, Coleridge opposes sterile with creative paradox: a universe made of 'nothing but parts' is 'but an immense heap of little things'; viewed 'in the faith' of 'something great -- something one & indivisible', however, 'all things counterfeit infinity!' (CL i, 349). Thus, from the 'stony Mount' of Reflections, the 'Dim Coasts, and cloud-like Hills, and shoreless Ocean', had 'seem'd like Omnipresence!' The view became visionary as its indeterminate horizon invoked a divine circularity and wholeness. The filial Word's Creational act -- 'This be thy just circumference, O world' (PL vii, 231) -- is re-enacted by the poet for whom 'the whole World / Seem'd imag'd in [the] vast circumference' beyond the Bristol Channel.[10]

The 'sense of sublimity' constructed by the letter to Thelwall repeats the propagandist definition, given nearly three years before, of the 'subliming import' of Religious Musings:

> 'Tis the sublime of man,
> Our noontide Majesty, to know ourselves
> Parts and proportions of one wond'rous whole ...
> (ll. 141-3)

Partiality is accepted, but the knowledge of its relation to the whole is again tacitly godlike. And here, too, Priestley establishes the contours of aspiration. Unitarian theology assumes a godlike vision so as to render 'All partial Evil, univeral Good' (Essay on Man i, 292). In an exact sense, Pope's phrase means that evil parts are subsumed in the good of the whole. To Priestley, evil simply reflects our 'want of comprehension of mind' (Institutes i, 52): 'in the eye of a

necessarian' subscribing to 'the doctrine of the association of ideas',

> the idea of <u>real absolute evil</u> wholly disappears: since, in the contemplation of a mind ... capable of considering as <u>one thing</u>, <u>one whole</u>, whatever is necessarily connected, all partial evils are ... <u>annihilated</u>, in the idea of the greater good to which they are subservient. (<u>Matter and Spirit</u> ii, 110)

The 'annihilation' of 'partial evil' by association[11] is the philosophical ground of Coleridge's hope that to perceive God is to see partly with His eyes. The 'sublime' overview of <u>Religious Musings</u> (where 'to know ourselves / Parts and proportions' is to conceive the divine whole) is attained through Priestleyan necessitarianism:

> The connection that all persons, and all things, necessarily have, as parts of an immense, glorious, and happy <u>system</u> (and of which we ourselves are a part, however small and inconsiderable) with the great author of this system, makes us regard every person, and every thing, in a friendly and pleasing light. The whole is but <u>one family</u>. We have all <u>one God and Father</u> ... (<u>Matter and Spirit</u> ii, 111)

Priestley's 'one God and Father' is far from denoting an orthodox Deity. The phrase translates as 'one wond'rous whole' in Coleridge, disclosing the pantheism that renders a Unitarian God '<u>every where present</u>, constantly supporting, and at pleasure controling the laws of nature' (<u>ibid.</u> i, 113). By 'considering as <u>one thing</u>, <u>one whole</u>, whatever is necessarily connected', the Priestleyan elect transcends the state of 'Feeling himself, his own low Self the whole', to constitute the Godhead or 'make / The whole ONE SELF' (<u>RM</u>, 172-4).[12] However sophistically, this act is defined as constitutive on a perceptual, not a philosophical, basis. Priestley is careful to step back from Spinozism:

> the maker of myself, of the world, and of the universe ... must be a being different from myself, the world, or the universe; which is a sufficient answer to the reasoning of Spinoza, who, making the universe itself to be God, did, in fact, deny that there was any God. (op. cit. i, 149)

Coleridge similarly modifies his 'wond'rous whole' to ensure it is more than the sum of its 'Parts and proportions': ''tis God / Diffus'd thro' all, that doth make all one whole' (RM, 145-6). The resemblance to the 'animate universe' that M.H. Abrams observes 'in the nature-poetry of the eighteenth century' is deliberate.[13] Religious Musings revises, not just Milton's concept of God, but Pope's and Cowper's too. An Essay on Man had found that

> All are but parts of one stupendous whole,
> Whose body, Nature is, and God the soul (i, 267-8);

The Task, that 'The Lord of all, himself through all diffus'd, / Sustains, and is the life of all that lives' (vi, 221-2). Yet both poets assume the dichotomy of matter and spirit -- a world 'Whose body, Nature is, and God the soul'. Coleridge, by contrast, initially accepts the spiritualised matter of Priestley:[14]

> It is only on account of the notion that matter is necessarily inert, and absolutely incapable of intelligence, thought, or action, that it has been deemed dangerous to ascribe it either to a finite, or to the infinite mind ... (Matter and Spirit i, 109)

Adapting the atomic theory of Boscovich, Priestley saturates matter with space and energy: the impenetrability of a body is simply 'a power of repulsion' acting at a distance from it, while the body itself coheres as a result of its power of attraction (ibid. i, 4).[15] Hartley's vibrations become proof that our 'powers of sensation or perception, and thought' depend

on an '<u>organized system of matter</u>' (i, 26),[16] and the divine mind differs only in the extent of its operations. Under these metaphysics, the enigma of how immaterial soul acts on material with which it has nothing in common, is done away with;[17] and matter makes a 'nearer approach to the nature of [so-called] spiritual and immaterial beings' (i, 17).

As in Hartley, Berkeley and Milton, Coleridge finds in Priestley a mobile ladder making 'body up to spirit work' (<u>PL</u> v, 478).[18] But what Priestley adds is a principle of ascent located in matter itself: there is no essential difference between 'immaterial' and 'material' natures; no real break between sense and spirit, body and soul, 'discursive' and 'intuitive' intellects. For a 'divine Being' 'cut off from all communication' with his creation, Priestley substitutes a God who '<u>filleth all in all, and ... is all in all</u>' (<u>op. cit.</u> i, 108).

In December 1794, Coleridge brashly appropriates Priestley's materialist correction of Hartley:

> I am a compleat Necessitarian -- and understand the subject as well almost as Hartley himself -- but I go farther than Hartley and believe the corporeality of <u>thought</u> -- namely, that it is motion --. (<u>CL</u> i, 137)

In summer 1795, his contribution to Southey's <u>Joan of Arc</u> terms the thought of God

> Nature's vast ever-acting ENERGY!
> In will, in deed, IMPULSE of All to all ...
> (ii, 444-5)[19]

And in 1798, his Priestleyanising of Hartley is handed on to Wordsworth. The concept of thought as energised matter, or 'motion', becomes a means of reviving the 'sense of sublimity'

felt by Coleridge in Religious Musings and the 1797 letter to Thelwall:

> And I have felt
> A presence that disturbs me with the joy
> Of elevated thoughts; a sense sublime
> Of something far more deeply interfused ...
> A motion and a spirit, that impels
> All thinking things, all objects of all thought,
> And rolls through all things. (Tintern Abbey, 94-103)

By doing away with the distinction between matter and spirit, Priestley aims to overcome the Cartesian dualism of modern philosophy. For Coleridge, however, this itself generates an increasingly uneasy dialogue between parts and whole. In their relation he expresses a dual anxiety: that the whole may be deconstructed by its parts (polytheism), or be merely equated with them (Spinozism). Coleridge's second attempt at Unitarian epic, begun in summer 1795 with lines written for Joan of Arc, develops the theme opened by Religious Musings earlier that year:

> Others boldlier think
> That as one body is the aggregate
> Of atoms numberless, each organiz'd;
> So by a strange and dim similitude,
> Infinite myriads of self-conscious minds
> Form one all-conscious Spirit ...
> (Joan of Arc ii, 40-5)

Coleridge again shields himself from equating God with His 'Parts and proportions'. The Spirit is the 'one', but also the only, 'all-conscious' mind, and 'directs / With absolute ubiquity of thought / All his component monads' (ii, 45-7). Significantly, though, the vision has been refined, in ways seen in The Eolian Harp, written in August. There is a new individualism, and one strictly unnecessary to the whole: while they 'Evolve the process of eternal good', the monads also 'seem

/ With various province ... Each to pursue its own self-centering end' (ii, 59,47-9).[20]

Connected with this, there is a distancing rhetoric: 'Others boldlier think' anticipates the 'mild reproof' of Sara in The Eolian Harp, where Coleridge is recalled from his ambition to see 'all of animated nature' as components of a pantheist God. These withdrawals register the repression of a Priestleyan self, whose unspoken teleology is an equation of parts and whole. Coleridge's demand for the perception of God is ultimately a desire for godlike vision, signified by a transference of authority from the whole to the ostensibly 'partial'.

As an 'other' who can 'boldlier think' for Coleridge, Wordsworth voices his covert Spinozism. A Prelude draft of February 1799 moves from the usual assertion that 'one interior life ... lives in all things' to its provocative definition as a life

> In which all beings live with God, themselves
> Are God, existing in one mighty whole ...
> (Norton Prelude, 496; MS. Draft 2d, my italics)

From Aids to Reflection it emerges that, in retrospect, 'Wordsworthian' Spinozism was more widely detectable. Textual hesitancy ('my hand trembles as I write!') allows Coleridge to displace his unorthodox past with a reverential present. Yet he illustrates how, under Priestley, the Newtonian system 'ended by ... reducing the Creator to a mere Anima Mundi', by quoting -- in 'A Motion and a Spirit, that impels / All thinking things' from the Wordsworth he had himself converted to Priestleyan pantheism (AR, 394-6). In a characteristic pattern of

ventriloquism,[21] the Coleridge of 1825 is reiterating anxieties long since expressed in propria persona. His letter of March 1796 to John Edwards, Unitarian minister of the New Meeting at Birmingham, is prudishly aware of the Spinozist 'skeleton' upholding his materialist ambitions:

> How is it that Dr Priestley is not an atheist?-- He asserts in three different Places, that God not only does, but is, every thing.-- But if God be every Thing, every Thing is God .... An eating, drinking, lustful God -- with no unity of Consciousness ...[22] (CL i, 192-3)

Equating the whole with its parts is ironically equivalent to its deconstruction. The Priestleyan God is 'Split and misshap'd' by the very 'Parts and proportions' that are supposed to prove His unity (RM, 42,143). The orthodox idolatry of the Trinity, which gives 'the Intelligible One ... the peculiar attributes of Gods many' (Beer, 65), seems to be present in Unitarianism itself, its 'one whole' precariously dependent on human perception:

> Whenever we quit our hold of this great doctrine of the divine unity .... Our attention [is] divided by a multiplicity of objects of worship .... the creatures of men's imagination ... (Institutes iii, 8-9)

Coleridge responds to both the daring and danger of the Priestleyan onus on individual 'attention'. And both are represented by a Spinozistic pantheism. His repudiations of Spinozism disclose an anxiety that partiality will not be subsumed in 'one wond'rous whole', but that 'secondary Gods' will take over. Yet this is itself a metaphor for Coleridge's anxiety about his own perceptual division. The letter to Thelwall, referred to already, confesses a failure to unify which leaves Coleridge isolated in partial perception:

> I can <u>at times</u> feel strongly the beauties, you describe, in themselves, & for themselves -- but more frequently <u>all things</u> appear little .... I can contemplate nothing but parts, & parts are all <u>little</u>--!--My mind feels as if it ached to behold & know something <u>great</u> -- something <u>one</u> & <u>indivisible</u> -- (<u>CL</u> i, 349)

The ache is textually assuaged by a quote from <u>This Lime-Tree Bower</u>, whose 'wide Landscape' becomes 'a living Thing / Which acts upon the mind', its colours the clothing of one 'Almighty Spirit', refracted for human sight. But the letter-writer abruptly and prosaically limits his capacity for the Unitarian sublime:

> It is but seldom that I raise & spiritualize my intellect to this height ... (<u>CL</u> i, 350)

Two days later, on 16 October 1797, Coleridge writes to Poole of a childhood which precisely compensates for his adult lack of unifying vision. He claims from his own experience to 'know no other way of giving the mind a love of "the Great", & "the Whole"' than an education in imaginative literature:

> My Father .... told me the names of the stars -- and ... shewed me how they rolled round--. I heard him with a profound delight & admiration; but without the least mixture of wonder or incredulity. For from my early reading of Faery Tales, & Genii &c &c -- my mind had been habituated <u>to the Vast</u> -- & I never regarded <u>my senses</u> in any way as the criteria of my belief. I regulated all my creeds by my conceptions not by my <u>sight</u> -- even at that age. (<u>CL</u> i, 354)

This prodigy is initiated in the sublime by reading the human characters of books. His descendants, Hartley of <u>Frost at Midnight</u> and the Pedlar, are able to read directly the divine language of Nature:

> There did he see the writing. All things there
> Breathed immortality, revolving life,
> And greatness still revolving, infinite.
> There littleness was not, the least of things
> Seemed infinite ... (<u>Pedlar</u>, 123-7)

Wordsworth repetitively reinforces the Coleridgean subsumption of the 'littleness' of 'things' in 'greatness' or unity. Nature becomes sublime -- a 'counterfeit infinity' -- only when seen as a revelation of '"the Great", & "the Whole"'. But the letters on which Wordsworth's theory is based also establish Coleridgean tropes of compensation and displacement. The lament of 14 October --

> frequently <u>all things</u> appear little ... the universe itself -- what but an immense heap of <u>little</u> things?-- I can contemplate nothing but parts, & parts are all <u>little</u> (<u>CL</u> i, 349)

-- is overwritten on the 16th by the myth of a fictive childhood, while Coleridge's sense of his own peceptual weakness is projected onto the '<u>rationally</u> educated':

> Those who have been led to the same truths step by step thro' the constant testimony of their senses, seem to me to want a sense which I possess -- They contemplate nothing but <u>parts</u> -- and all <u>parts</u> are necessarily little -- and the Universe to them is but a mass of <u>little things</u>. (<u>CL</u> i, 354)

This projection of authorial divisiveness onto an 'other' is fundamental to the Coleridgean dialectic of whole and partial vision. An important development of the theme is the opposition of Greek and Hebrew poetry, which counters heathen plurality with Judaic unity, but also informs Coleridge's first desynonymising of fancy and imagination.[23] His foregrounding of these psychological faculties, in 1802, suggests that the Greek-Hebrew dualism functions by ostracising a schismatic self, and appropriating the 'whole ONE SELF' of Unitarian vision.[24] Where Greek fancy annexes 'a Godkin or Goddessling' to '<u>dead</u>' objects, Hebraic imagination inspires a Scriptural poetry in which

> each Thing has a Life of it's own, & yet they are all one Life. In God they move & live, & <u>have</u> their

Being ... (CL ii, 865-6)[25]

Coleridge's text -- from St. Paul in Acts 17.28, 'For in him we live, and move, and have our being'[26] -- was regarded by Unitarians as Paul's vision of a Christian One Life.[27] In the letter to Sotheby, it is applied to the poet's ideal, 'unified' relation 'with the great appearances in Nature' (CL ii, 864). Just as God's presence is the 'one Life' of varied Nature, the imagination gives 'one Life' to a multeity that retains 'a Life of it's own'. Its embodiment in sacred poetry enables Coleridge to identify imagination with the unifying and inspiring Pauline Spirit. Once again, sublimity is defined by perceiving the divine whole that informs Nature's 'great appearances' --

> By the Immenseness of the Good & Fair
> Which thou see'st every where ...
> (Letter to Sara 332-3)

Yet, as on 16 October 1797, the definition of 1802 is predicated on displacing the mind's own divisive partiality. In 1816, the pattern returns with the culminating definitions of Biographia XIII, and the corollary distinction of symbol and allegory in The Statesman's Manual: by confining an associative fancy to 'fixities and definites', Coleridge is able to privilege the symbolic imagination, which, 'while it enunciates the whole, abides itself as a living part in that Unity, of which it is the representative' (CC 7 i, 305; 6, 30).[28]

The 1797 letters to Thelwall and Poole are contemporaneous with The Ancient Mariner. As a myth of disintegration, the ballad confronts, not the projection of the 16th -- 'They contemplate nothing but parts' -- but the subjective failing of 14 October: 'I can contemplate nothing but parts'. The

narrative recognises at once Coleridge's anxious and personal, and his 'optimistic' and philosophic, mythologies. The antitheses of whole and partial perception are embodied in the single figure of the Mariner, most starkly in his paradoxical concluding lessons:

> O Wedding-guest! this soul hath been
> Alone on a wide wide sea
> So lonely 'twas, that God himself
> Scarce seemed there to be ....
>
> He prayeth best who loveth best,
> All things both great and small:
> For the dear God, who loveth us,
> He made and loveth all. (ll. 630-50)[29]

Instead of projecting or subordinating division, the ballad incorporates its subjective experience. In describing a state of isolation or forsaking of unity, it also envisages a world in which the 'one true God' does not appear to exist.[30] Religious Musings had opposed to Unitarian truth the Superstition that ignores 'the Supreme Reality' (Beer, 68),

> Hiding the present God, whose presence lost,
> The moral world's cohesion, we become
> An Anarchy of Spirits! (RM, 164-6)

However, chaotic elements are locked into 'the great process of divine Benevolence' (Beer, 70):

> And what if some rebellious, o'er dark realms
> Arrogate power? yet these train up to God ...[31]
> (Joan of Arc ii, 60-1)

A Priestleyan Coleridge speculates about parts subsumed 'into one vast Harmony':[32] 'And what if all of animated nature / Be but organic Harps ...?' The Mariner suffers the inverse perception of Nature as 'a jarring and a dissonant thing' (The Dungeon, 26),[33] and his slaying of the albatross looses an 'Anarchy of Spirits'. In epic (and therefore general) terms, Coleridge

accepts the necessarian view of God as the providential controller of evil.[34] But on the personal level revealed by the Mariner, 'it seems a long and a dark Process' (CC 2, 132). Coleridge extracts from his epic machinery the nightmare of God's monads acting with a superstitious and subversive life of their own. Parts deconstruct the whole instead of revealing it. Like Priestley's heathen gods, the Polar Spirit and his fellow-daemons defy unity, and 'preside over ... particular parts of nature' (Institutes iii, 10).

But the poem does more than mythologise the nemesis for Priestleyan hubris that Coleridge had sketched when writing to John Edwards in 1796. The shooting of the albatross posits a breakdown in the systematising of evil; the ballad represents this breakdown reflexively, by grounding the epic demonology of 'rebellious' part and lawless 'other' in the self. Joan of Arc's Chaos of 'slimy shapes and miscreated life' (ii, 231) is not just perceived, it is internalised, by the Mariner: 'a million million slimy things / Liv'd on -- and so did I' (ll. 230-1).[35] In The Pains of Sleep, the Coleridgean self is an 'unfathomable hell within', which, like Satan's, negates the Miltonic promise of 'A paradise within' (l. 46; PL iv, 20; xii, 587).

As an attempt to dramatise the loss of self which his philosophy demands,[36] Coleridge's poetry offers an autobiography of self-erasure. But if the self is a 'part' to be overcome or 'annihilated', it is also radically distrusted. 'I believe most stedfastly in original Sin', Coleridge assures his Anglican brother on 10 March 1798, 'that from our mothers' wombs our

understandings are darkened' (CL i, 396). Yet a faith in the depravity of human intellect (albeit partly assumed for George's benefit) does not stop him quoting from Wordsworth's manifesto to a necessarily optimistic Recluse, 'Not useless do I deem'. These lines are spoken by the Pedlar in response to the tragedy of Margaret, and written by Wordsworth in response to Coleridge. The Ruined Cottage probably gains its philosophic epilogue between the letters of 6 and 11 March, telling friends of the new epic plan for The Recluse (EY, 212,214). 'Not useless do I deem' formalises the triumph ascribed to the Pedlar in his verse biography,[37] of a natural revelation of 'one life' over the 'wasting power' of scientific truth (Pedlar, 218,159).[38] In theorising his own experience, the Pedlar founds The Recluse on a Coleridgean dialectic of whole and partial perception.

'Science', in the millennial definition that makes her 'worthy of her name', is knowledge -- specifically, knowledge of 'the presence of Life' in Nature (CL i, 397):

> Thus deeply drinking in the soul of things
> We shall be wise perforce ...
> ('Not useless', 43-5,92-3)[39]

The Pedlar's rallying-cry for the spiritual age -- 'Let us rise / From this oblivious sleep' -- announces a humanising of Frost at Midnight, newly written by Coleridge in praise and emulation 'Of that eternal language, which thy God / Utters, who from eternity doth teach / Himself in all, and all things in himself':[40]

> Thus disciplined
> All things shall live in us, and we shall live
> In all things that surround us. ('Not useless', 76-80)

In Wordsworth, natural objects 'read' a 'lesson to our minds / Of human suffering or of human joy' (ll. 33-5). Though the difference is of tone rather than theology, the revision of Frost at Midnight stresses natural language over the divine Word, the minds that perceive over the Mind that is perceived. The Pedlar imagines our participating directly in the life of 'all things', where Coleridge intends 'all things' to be learnt as 'Parts and proportions' of God (RM, 143).

Our awareness of the benevolent 'soul of things' not only educates us in benevolence, but re-enacts its connective power in a human 'chain of good' ('Not useless', 40). The Pedlar's 'deep analogies' had meant that 'To every natural form ... He gave a moral life' (Pedlar, 330-4). Now he asserts true 'Science' to mean, 'All things shall speak of man, and we shall read / Our duties in all forms' ('Not useless', 36-7). In April-May 1798, his amoral antitype is made to learn the Recluse signification of things within an 'eternal language'. Peter Bell, to whom a primrose is 'nothing more' than itself, is associatively disciplined to 'see things as they are' -- that is, to 'feel the soul of Nature' by which they are bound together, and thereby 'feel / The heart of man's a holy thing'.[41]

Notwithstanding its redemptive plan, the most forceful poetry of 'Not useless' is reserved for the negative half of the dialectic. The image of contemporary science, with its eye 'Chained to its object in brute slavery', moves the Pedlar to an impassioned attack on the divisive intellect:

> For was it meant
> That we should pore, and dwindle as we pore,
> Forever dimly pore on things minute,
> On solitary objects, still beheld

> In disconnection, dead and spiritless,
> And still dividing, and dividing still,
> Break down all grandeur ... ('Not useless', 48,58-64)[42]

This belittling drudgery is the antithesis of imagination, whose 'grandeur' is to perceive and construct Unitarian wholes. The allusion to microscopic vision in those who 'dimly pore on things minute' reflects a Romantic distrust of scientific ways of seeing, but is also a trope for partial sight of the kind that Coleridge had satirised as 'marked by a microscopic acuteness' (CL i, 354). Wordsworth is rewriting the letter on the 'rationally educated' of 16 October 1797.[43] The positive terms on which he does so are in turn translated by Coleridge's letter of 10 March 1798, where the function ascribed to poetry is

> to elevate the imagination & set the affections in right tune by the beauty of the inanimate impregnated, as with a living soul,[44] by the presence of Life ...

Coleridge introduces the opening lines of 'Not useless', and his own implicit conception of The Recluse, by adding:

> I love fields & woods & mounta[ins] with almost a visionary fondness -- and because I have found benevolence & quietness growing within me as that fondness [has] increased, therefore I should wish to be the means of implanting it in others ...
> (CL i, 397)

Coleridge's syllogism assumes the moral power of Nature, as a representation of divine benevolence, and the mimetic power of poetry, which 'therefore' becomes a second Nature capable of 'implanting' the first in the minds of its readers. Like the letter to Sotheby of September 1802, this links imagination, in its relation to Nature and as represented in poetry, with the divine inspirer of the natural world. In perceiving the

'presence of Life', imagination is itself life-giving; to portray Life in 'the inanimate' renders it, like the secondary imagination, 'essentially vital, even as all objects (as objects) are essentially fixed and dead' (CC 7 i, 304).

Conversely, in Wordsworth's prefiguring of the Biographia, a fixation on 'solitary objects' renders them 'dead and spiritless', since it ignores the connective and 'active principle alive / In all things': 'from link to link / It circulates the soul of all the worlds'.[45] When 'still beheld / In disconnection', the inanimate is condemned to remain in the realm of parts and the relentlessly dividing self: 'And still dividing, and dividing still, / Break down all grandeur'. Two months after 'Not useless', in May 1798, The Tables Turned represents this deadening breakdown as murder. The ballad makes its categorical reading of The Recluse (and of Hazlitt's reading in 'moral philosophy') through Religious Musings, where God's light is 'Split and misshap'd' by 'Mists' of scepticism and 'Idolatry' (ll. 39-42):

> Our meddling intellect
> Mis-shapes the beauteous forms of things;
> -- We murder to dissect. (Tables Turned, 26-8)

The Pedlar offsets his vision of 'a power that knows no bound' with our anatomising urge to 'pore, and dwindle as we pore' ('Not useless', 86,59). His revision of the Coleridgean dialectic also forecasts its interpretation as a psychological hierarchy. The agent of difference, 'Science', should be subordinate to that of connection. While continuing to 'serve the cause / Of order and distinctness',

> Its most illustrious province, must be found
> In ministering to the excursive power

> Of Intellect and thought. So build we up
> The being that we are. (ll. 52-8)

The Pedlar's metaphor of building is taken up by Wordsworth when appropriating his vision of 'one life' in the Two-Part Prelude,[46] a vision now seen as

> The exercise and produce of a toil
> Than analytic industry to me
> More pleasing, and whose character I deem
> Is more poetic, as resembling more
> Creative agency -- I mean to speak
> Of that interminable building reared
> By observation of affinites
> In objects where no brotherhood exists
> To common minds.[47] (1799 ii, 427-35)

Wordsworth first defines the creative process when he theorises the building-up of the human being, and opposes its analysis by separate parts. Thus, unifying and divisive vision is used to distinguish imagination from the non-imaginative well before Coleridge's 1802 letter to Sotheby. The early Prelude allies Coleridge most closely with the dualism on which The Recluse depends, and credits him with the higher of two distinct and opposing powers. As one to whom 'The unity of all has been revealed', Wordsworth's 'friend' is

> no slave
> Of that false secondary power by which
> In weakness we create distinctions, then
> Believe our puny boundaries are things
> Which we perceive, and not which we have made.
> (1799 ii, 249-57)

The term 'secondary', already integral to the vocabulary of a mental scale, here denotes erroneous, rather than dependent, perception. This anti-creation, in which the divided self projects its own division,[48] and which (despite an assured 'unity') is equally Coleridgean, derives from Wordsworth's Spinozistic draft of February 1799. There, all forms of self-

'consciousness', as types of 'the very littleness of [individual] life', had signified

> Relapses from that one interior life
> That lives in all things, sacred from the touch
> Of that false secondary power ...
> (Norton Prelude, 496; MS. Draft 2d)

In the Two-Part Prelude, Wordsworth contrasts the Lockean attempt 'to class the cabinet' of feelings by analysing 'the history and birth of each / As of a single independent thing',[49] with his own compulsion to 'trace / The progress of our being' (1799 ii, 258-69). His investigation of origin paradoxically assumes that human character 'Hath no beginning'. It evolves from associative inter-connections, which are neither divisible nor 'independent'. The 'progress of our being', which is generalised in that of the Infant Babe, is defined by its unifying opposition to the 'false secondary power' of the preceding dialectic. Wordsworth answers the anti-creation that dissects human development with a myth of creation based on a revision of Genesis 2.7:

> And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

In Wordsworth, the mother's love 'creates' the child by inspiring it with reciprocal emotion.[50] Contrary to their empirical 'class[ing]', feelings are the creative (that is, connective) force allowing the child to bond itself with the mother, and thus establish its human identity as the connector of 'parts' of an object-world:

> Blessed the infant babe ...
> who, when his soul
> Claims manifest kindred with an earthly soul,
> Doth gather passion from his mother's eye.
> Such feelings pass into his torpid life

> Like an awakening breeze, and hence his mind,
> Even in the first trial of its powers,
> Is prompt and watchful, eager to combine
> In one appearance all the elements
> And parts of the same object, else detached
> And loth to coalesce. (ii, 267-80)[51]

The Pedlar had read in 'solitary objects, still beheld / In disconnection', our failure to perceive their real and necessary connectedness. The Infant Babe first sees objects in 'parts' which, but for his additional 'powers', would remain 'detached / And loth to coalesce'. His joining of parts enacts the privileging of the unifying over the 'false secondary power' in the preceding lines. His ability 'to combine / In one appearance' is itself demonstrative of a link with the 'one great mind' uniting the natural world. Thus, the Babe's response to his mother is a paradigm for the relation that supersedes it, when 'The gravitation and the filial bond / Of Nature ... connect him with the world'. In his connectiveness, the Babe is himself connected. By uniting 'parts', he becomes part of a whole. 'No outcast', but 'An inmate of this <u>active</u> universe',

> his mind,
> Even as an agent of the one great mind,
> Creates ... (ii, 291-303)

The Infant Babe builds up his being by exercising what Coleridge in 1796 termed 'the catenating', and in 1802 '<u>Imagination</u>, or the ... <u>co-adunating</u>', faculty (<u>CL</u> i, 193,ii, 866). Yet Wordsworth prefers the term 'Creates', and defines, not a faculty, but the 'Great birthright of our being' -- indeed, the origin of our being human (<u>1799</u> ii, 316). We are <u>self</u>-created from the moment that our minds are stimulated into synthesis.

The machinery of Coleridgean epic systematises within an overtly optimistic philosophy an increasing anxiety about the relation of parts to wholes, extending from the isolated self to a failure in providential harmony. In Wordsworth, the dialectic is reinterpreted to express his anxiety for the autonomy of vision. Unlike Coleridge, for whom divisive evil originates within, he represents division as a contamination from without.

This difference is best summarised, perhaps, in the poets' theories of language, which simplify the dialectic as a relation of signifier to signified. Coleridge's poles of unity and division revolve around the Logos and human writing. Kubla Khan represents its symbolic invocation of unity in the 'girdling round' of harmoniously opposing parts ('A sunny pleasure-dome with caves of ice!'). But on publishing the poem, Coleridge is impelled to deny his claim to unifying power by exposing his own partiality through the illusion of textual completion. The Preface of 1816 allegorises a loss of wholeness as a lost portion of text.[52] The poet-cum-editor assumes the 'Ancestral voices' of his work. By telling the history of its composition, he answers its creative energies with de(con)struction, opposes the dreaming with the conscious mind. A vision of 'the whole', 'in which all the images rose up before him as things, with a parallel production of the correspondent expressions', is followed by its mutilation in 'dim recollection', and partial recovery in poetry.

This waking dissolution is re-enacted by a fragmentary quotation from another text. The Picture represents the

'broken' unity of 'the whole' Kubla Khan as 'images on the surface of a stream into which a stone has been cast':

> Then all the charm
> Is broken -- all that phantom-world so fair
> Vanishes, and a thousand circlets spread,
> And each mis-shape['s] the other. (EHC i, 296)

The disunited parts are also self-distorting, recalling the Unitarian 'whole', 'Split and misshap'd' in Religious Musings. The unretrieved vision of the Preface turns Kubla Khan into 'A Fragment' pointing to the finitude of human writing.

But Coleridge has to give with one hand in order to take with the other; 'the whole' must be evoked to be denied. And both denial and evocation are related to the dream-aspiration for a godlike language. Coleridge, as K.M. Wheeler remarks, is concerned with the 'process of "thingifying"'' (op. cit., 31). The claim for the original vision, 'in which all the images rose up before him as things', is for a creation parallel to that of the Word. The God whose 'Thoughts are acts, and every act / A Being of Substance' (EHC ii, 1025), has a counterpart in the poet who works by 'elevating ... words into Things, & living Things too' (CL i, 626). In recasting the Amphion myth -- 'with music loud and long / I would build that dome in air' -- the final lines of the poem give the Preface the (re)visionary possibility that the poet, too, is a builder, capable of constructing in air or 'reviv[ing]' in song an artefact as substantial and spontaneous as Kubla's architecture.[53]

Wordsworth's linguistic theory, in Essays upon Epitaphs III, expresses anxiety, not for the loss of an originary language in which word and thing are one, but for words as an

'instrument for good and evil', and their fearful power for the latter:

> Language, if it do not uphold, and feed, and leave in quiet, like the power of gravitation or the air we breathe, is a counter-spirit, unremittingly and noiselessly at work to derange, to subvert, to lay waste, to vitiate, and to dissolve. (Prose ii, 85)

The urgency of tone that Wordsworth brings to the dialectic stems from a conviction that words 'hold above all other external powers a dominion over thoughts'. In order that it should express thought at all, therefore, the Essay demands that language be internalised as 'an incarnation of the thought' (ii, 84). The paranoia about a corruption by external forces -- prefigured in the Cambridge 'garments' of The Prelude (iv, 292-4) -- is Wordsworth's own. The definition of good language as 'a constituent part and power or function in the thought' reveals a shared vocabulary,[54] but replaces the consubstantiality of word and thing with the 'vital union' of thought and language (Prose ii, 84,82).[55] Failing this, words are not only intellectual 'clothing'; they threaten the Wordsworthian identity, which rests on its access to primary sources and a primary self.

A contaminating use of received language is imagined as akin to wearing the 'poisoned vestments' of antiquity. The peculiar horror of such linguistic habits is their capacity to incorporate themselves.[56] Apparently mere 'clothing', they inversely and insidiously parody the incarnation of thought by their 'power to consume and to alienate from his right mind the victim who put[s] them on' (ii, 84-5). Language is literally 'a counter-spirit' in usurping the 'soul' it should incarnate. The

'tyranny of bad taste', like the 'tyranny' of the eye (1805 xi, 179), denotes Wordsworth's concern, from early 1804, with the mind's autonomy, and its domination by the external. The Prelude's tyranny comes from the senses; that of the 1810 Essay is exerted by the medium of language itself: 'thoughts cannot ... assume an outward life without a transmutation and a fall' (ii, 85).

In The Prelude, however, visionary restorations mark its use of a Coleridgean dialectic to revise and negate the fall. By decentering 'secondary' and vitiating powers from a primary self, Wordsworth annexes, as his integral birthright and history, the hegemony of imaginative building. The creative excess of London in Book VII threatens to overwhelm the poet's own creative centre. A 'type' of the city that contains 'all Promethean thoughts / Of man', Bartholomew Fair is

> A work that's finished to our hands, that lays,
> If any spectacle on earth can do,
> The whole creative powers of man asleep.
> (1805 vii, 689-96,653-5)

Having 'catalogued' its ready-made images, Wordsworth defines London as an 'Oppression' even to 'highest minds' (vii, 643,706). Its semiology is so insistent as to nullify poetic reading.[57] For the Pedlar and poet of the early Prelude, the doctrine of commonalty included an acute sensitivity to 'difference'.[58] In London, the repetition of difference ironically parodies a unifying process:

> the same perpetual flow
> Of trivial objects, melted and reduced
> To one identity by differences
> That have no law, no meaning, and no end ...
> (vii, 702-5)

The 'one life' with its 'shades of difference' has become an 'undistinguishable' yet irrelated uniformity (vii, 700).

The humiliation of the spectator's powers of production, under the tyranny of this 'unmanageable' sublime, rouses an imagination whose ascendancy rests, not on overproductivity, but on connection:

> But though the picture weary out the eye,
> By nature an unmanageable sight,
> It is not wholly so to him who looks
> In steadiness, who hath among least things
> An under-sense of greatest, sees the parts
> As parts, but with a feeling of the whole.[59]
> (vii, 708-13)

In November 1804, Wordsworth is conflating the 'under-presence' of Snowdon with the Pedlar's revelation of 'greatness': 'the least of things / Seemed infinite' (xiii, 71; Pedlar, 125-7). By invoking a Coleridgean 'whole', The Prelude retroactively controls its 'unmanageable sight', and reduces its fecundity to an emotionally conceived aesthetic order. Book VII wards off the fission of the Mariner, and rescues London for its illustration, given already in Book VIII, of 'the unity of man' (ll. 824-36). The classical descent to hell is reinterpreted as a frittering into myriad parts, over which the poet (as the seer of unity and one life) regains control. The 'picture' is rendered manageable -- interpreted, that is, with 'a feeling of the whole' -- by the poet whose pictures have been drawn from natural archetypes, informed by a connective 'spirit':

> The spirit of Nature was upon me here,
> The soul of beauty and enduring life
> Was present as a habit, and diffused --
> Through meagre lines and colours, and the press
> Of self-destroying, transitory things --
> Composure and ennobling harmony. (vii, 736-41)

The picture is composed and harmonised, as Reynolds advised, in the 'spirit of Nature'[60] -- Wordsworth's pantheism serving to delimit the Platonic 'soul of beauty' and its ideal forms to the natural world.[61] It is in the light of this higher and 'enduring' reality that the poet claims to have read, and thus preserved himself from, 'the press / Of self-destroying, transitory things' that confronted him in London. Like Coleridge's Hebrew poets, he imitates the life-giving power of God in Nature, but is able to transfer it to a man-made environment.[62] This 'habit', both custom and clothing, insulates the poet from contamination. Standing for 'works of God' and for his own sense of origin and 'birthright', the 'spirit of Nature' enables him to create or sustain a saving fiction of true portraiture (vii, 719; 1799 ii, 316).

The 'meagre lines and colours' of Hogarthian London have an interesting connection with the 'meagre novelties / Of colour and proportion' of that other form of painting condemned by The Prelude -- the picturesque (xi, 160-1). The city and the aesthetics of landscape are associated as breakdowns of Unitarian law. In Book VII (November 1804), Wordsworth asserts that the 'spirit of Nature' was with him among man-made, 'self-destroying, transitory things'. In lines written to complete the five-Book Prelude of spring 1804, he had chastised himself for a faddish preoccupation with 'superficial things',

> to the moods
> Of Nature, and the spirit of the place,
> Less sensible. (xi, 161-3)

This critique relates not just to the picturesque, but to Coleridge and The Recluse. As The Prelude is rushed through on

the eve of his departure for the Mediterranean, it becomes more than ever the 'Poem to Coleridge', while Wordsworth, as letters of 6 and 29 March 1804 testify, is more than ever anxious to receive his friend's notes for The Recluse (EY, 452,464).[63] Thus, when the poem is briefly 'finish'd' in spring 1804, its climax is engineered with the 1798 Recluse in mind (EY, 452).

'There is creation in the eye', proclaimed Wordsworth in 1800.[64] But the eye is an especially sensitive organ in his work: this 'most despotic of our senses' is the cause of imagination 'impaired' in his aesthetic Fall (1805 xi, 173), and the Recluse manifesto deplores the condition of an eye 'Chained to its object in brute slavery' ('Not useless', 48). The Recluse was to have shown how the senses may be spiritualised, and thus become integral to our imaginative life rather than its sensual enslavement. In effect, it would translate Coleridge's Priestleyan faith in active matter into our mental ascendancy over the material. The Pedlar had claimed our discipline in spiritual Nature would inaugurate a new inter-dependency:

> For thus the senses and the intellect
> Shall each to each supply a mutual aid,
> Invigorate and sharpen and refine
> Each other with a power that knows no bound ....
> Whate'er we see,
> Whate'er we feel, by agency direct
> Or indirect, shall tend to feed and nurse
> Our faculties and raise to loftier heights
> Our intellectual soul. ('Not useless', 83-99)

The beginning and end of the fifth Book of The Prelude consisted in spring 1804 broadly of 1805 xiii, 1-165 and xi, 123-388.[65] Lines probably incorporated at this stage[66] answer the despotism of the eye in the language of The Recluse. The

natural 'transformation' on Mount Snowdon had 'Exhibited' that minds which 'are truly from the Deity'

> need not extraordinary calls
> To rouze them -- in a world of life they live,
> By sensible impressions not enthralled,
> But quickened, rouzed, and made thereby more fit
> To hold communion with the invisible world.
> (1805 xiii, 75-106)

In March 1804, the poet as halted traveller is 'shewn' the 'invisible world' of 'Imagination', in 'flashes' emitted when 'the light of sense / Goes out' (vi, 525-36). Yet at about the same time, Wordsworth's reading of Snowdon is divided, between a mind exerting 'domination ... upon the outward face of things', and a theory of sense perceptions enabling the mind to access the 'invisible world' (xiii, 77-8). This point of indecision between noumenal and immanent creativity is one to which Snowdon, as an allegory of incarnation -- or 'The soul, the imagination of the whole .... Made visible' -- is peculiarly sensitive (xiii, 65,88). The second reading, and its fervour, reach back to the 1798 Recluse, when Hartley offered a continuous scale, and Priestley the indistinguishable unity, of matter and spirit.[67] Wordsworth's most didactic account of a spiritualising process was also his most inclusive: 'Not useless' had conferred on all, that which The Prelude reserves for 'higher minds' (xiii, 90). Proceeding 'from the Deity' by virtue of their creativity, these minds are 'quickened' and 'rouzed' in the present (circa March 1804, at the time of writing) to the future and general dispensation of March 1798, which had been projected as an age when

> general laws
> And local accidents shall tend alike
> To quicken and to rouze, and give the will

> And power which by a [ ] chain of good
> Shall link us to our kind. ('Not useless', 37-41)

The comparative restriction of the revision is shown by its displacing the homocentric vision that 'Shall link us to our kind' in favour of entry into 'the invisible world' (xiii, 105).

As the 'Poem to Coleridge' is briefly finished in five Books, with The Recluse anxiously in mind, Wordsworth returns to the theory of perception he had taken up in 1798, and applies it afresh to the history of his own aesthetic impairment and recovery. His picturesque fad is defined by Coleridgean standards. Lines of spring 1804 place it within a familiar dialectic, and allude to a 'philosophic' Recluse as the place for investigating the faculty to which the picturesque way of seeing is ascribed:[68]

> There comes a time when reason -- not the grand
> And simple reason, but that humbler power
> Which carries on its no inglorious work
> By logic and minute analysis --
> Is of all idols that which pleases most
> The growing mind. ... to speak
> Of all the narrow estimates of things
> Which hence originate were a worthy theme
> For philosophic verse. Suffice it here
> To hint that danger cannot but attend
> Upon a function rather proud to be
> The enemy of falsehood, than the friend
> Of truth -- to sit in judgement than to feel.
> (xi, 123-36)

The 'humbler power' of 'logic and minute analysis' is a less noxious relation (corresponding to a Kantian Verstand) of the 'false secondary power' of 'distinctions' and 'things minute' (1799 ii, 251-2; 'Not useless', 60). Wordsworth's polarising of judgment and feeling, aesthetic and Recluse values, is mimicked by John Stoddart, whose Remarks ... on Scotland (1801) concludes by stating 'General Principles of Taste'. The Lakers'

conversion of Stoddart, which Robert Woof has documented,[69] produced a corroborative reading of the Prelude critique of the picturesque three years before it was written. Like Wordsworth, Stoddart offers the dualism, 'The source of reason is perhaps the analytic, or dividing power: that of feeling, the synthetic, or uniting' (Remarks ii, 332). Like Wordsworth, he has an Unitarian overview, which perceives human life as 'a ONENESS' overriding categories of taste, and seeks

> to develope that subtile, cementing, subterraneous unity, in its application to the chief diversities of our being ... (ibid. ii, 326-7)

Both writers depend on a Coleridgean appeal to 'that hidden spirit of life, which pervades the frame of nature' (ii, 339). By spring 1804, this view of landscape had been confirmed by Uvedale Price, whose Essay on the Picturesque was read by Coleridge and probably Wordsworth in November 1803.[70] Prelude XI appropriates a critique already present in the picturesque, which claims to replace with Nature (as observed by the sensitive painterly eye) the 'system' of Kent and Brown[71] -- a system whose

> defect, the greatest of all, and the most opposite to the principles of painting, is want of connection -- a passion for making every thing distinct and separate. ... in consequence of that ruling principle, those numberless ties, those bonds of union (as they may be called) by which the different parts of landscape are so happily connected with each other, are unthought of[72] .... What is the effect, when those ties are not suffered to exist? You trace every where the exact line of separation ... in every thing you trace the hand of a mechanic, not the mind of a liberal artist.[73]

In Wordsworth's reading, the picturesque as a whole is said to exert an analytic 'judgement'. The poet, by contrast, invokes a pantheist 'soul of Nature', synchronous with the

'heart' and 'majestic intellect' of his true aesthetic appreciation:

> Oh soul of Nature, excellent and fair,
> That didst rejoice with me, with whom I too
> Rejoiced, through early youth ...
> (1805 xi, 144-5,138-40)

Not only is a post-Coleridgean doctrine attributed to the period of Wordsworth's youthful purity; his early adulthood stands condemned on the same basis. The picturesque is Wordsworth's trial of sight, wherein he succumbs temporarily to a divisive and arid visualism, 'giving way / To a comparison of scene with scene' through 'the love / Of sitting thus in judgment' (xi, 157-8,163-4). This is the opposite of sublime emotion, by which, writes Stoddart, 'the comparing power is necessarily suspended' (Remarks ii, 338). Stoddart's formulation reveals that Kant's definition of the sublime, on which the Prelude lines rely, and which is given in the 1811-12 essay on the subject, was available to Wordsworth as early as 1800.[74]

In the extended, 1805 Prelude, with its Kantian vocabulary of mental degrees, the picturesque becomes part of a wider critique of judgment. The 'idol' of a judgmental aesthetic is linked to the 'idolatry' of Godwinian rationalism, and this is assessed by the Recluse standards of

> The laws of things which lie
> Beyond the reach of human will or power,[75]
> The life of Nature, by the God of love
> Inspired -- celestial presence ever pure ...
> (xi, 75,97-100)

The 'life of Nature', 'Inspired' by the 'presence' of a 'God of love', summons the pantheist terms of 1798, and reasserts an emotional indeterminacy by conflating Thomson's 'Inspiring God'

of love with the Pedlar's feeling for 'all which, lost beyond the reach of thought ... yet liveth to the heart' (Seasons i, 853; Pedlar, 210-12). But Wordsworth's picturesque phase is introduced in 'despite of this ... feeling', and as of the same kind as his Godwinian. Thus,

> objects among which
> It might be thought that no dislike or blame,
> No sense of weakness or infirmity
> Or aught amiss, could possibly have come,
> Yea, even the visible universe was scanned
> With something of a kindred spirit, fell
> Beneath the domination of a taste
> Less elevated, which did in my mind
> With its more noble influence interfere,
> Its animation and its deeper sway. (1805 xi, 105-20)

The picturesque is a foreign 'domination' and interference -- 'a strong infection of the age' (xi, 156). Yet, though 'a relish for the select parts of natural scenery' is demonstrably part of picturesque theory, this is by no means all it represents, either in itself or to Wordsworth (Prose ii, 207). Not only is the picturesque rated against a Coleridgean theory of vision; it also stands for a larger discussion of Wordsworth's own poetic practice. The critique of Book XI may be read as his passing on himself, and then refuting, a Coleridgean judgment: 'I shook the habit off / Entirely and for ever' (xi, 253-4).

If a 'false secondary power' wages 'unremitting warfare' against Coleridge's imagination,[76] this dialectic is the criterion by which Wordsworth, too, is judged. His being subject to 'such wantonness / As makes the greatest things give way to least' precisely encodes his failure to deliver The Recluse.[77] At the beginning of 1804, when he is using The Prelude at once to defer and assert a commitment to The Recluse,

Wordsworth tells Francis Wrangham: 'I have great things in meditation but as yet I have only been doing little ones' (EY, 436). Since 1803, Coleridge's unease about his 'habit ... of writing such a multitude of small Poems' had put Wordsworth under increasing pressure to

> go on with the Recluse exclusively.-- A Great Work ... necessarily comprehending his attention & Feelings within the circle of great objects & elevated Conceptions -- this is his natural Element -- the having been out of it has been his Disease ...
> (CL ii, 1013)

This letter to Poole, of 14 October 1803, suggests that in Coleridge's view Wordsworth has betrayed the 'circle' of sublime or unified vision for isolated and partial insight. Having transposed the debate to the more neutral ground of the picturesque, The Prelude admits to succumbing to 'a taste / Less elevated', but agrees it was an 'infection' unnatural to the primary self. By December 1804, Coleridgean rhetoric is being put to yet stronger use in Wordsworth's dismissal of his Godwinian heresy as 'a work / Of false imagination', which 'sacrificed / The exactness of a comprehensive mind / To scrupulous and microscopic views' (x, 843-8).

Coleridge had in July 1802 linked their 'radical Difference' in poetic theory to Wordsworth's 'daring Humbleness of Language & Versification, and a strict adherence to matter of fact, even to prolixity' (CL ii, 830). Returning to the Wordsworthian defect of 'matter-of-factness' in the Biographia, he ascribes it to 'a laborious minuteness and fidelity in the representation of objects':

> this minute accuracy in the painting of local imagery .... a draftsman could present to the eye with incomparably greater satisfaction by half a dozen

> strokes of his pencil, or the painter with as many touches of his brush. Such descriptions too often occasion in the mind of a reader ... a feeling of labor, not very dissimilar to that, with which he would construct a diagram, line by line, for a long geometrical proposition. It seems to be like taking the pieces of a dissected map out of its box. We first look at one part, and then at another, then join and dove-tail them; and when the successive acts of attention have been completed, there is a retrogressive effort of mind to behold it as a whole. The Poet should paint to the imagination, not to the fancy ... (CC 7 ii, 126-7)

The 'diagram' for a 'geometrical proposition' and the 'dissected map', botched into 'a whole', allude damningly to the Recluse standards Wordsworth has failed to keep:

> But who shall parcel out
> His intellect by geometric rules,
> Split like a province into round and square?[78]
> (1799 ii, 242-4)

Coleridge's similes describe the reader's paradoxical difficulty in picturing an over-descriptive poetry. By assigning 'minute accuracy' in painting to the poet of the fancy, the Biographia points to a connection between Wordsworth's 'small Poems' and his picturesque fastidiousness, as types of how 'the greatest things give way to least' (1805 xi, 245).[79] In The Recluse, the obsession with 'things minute' had been a scientific frailty ('Not useless', 60). In the Biographia and Prelude, painting and rationalism function partly as metaphors for a failure to live up to the expectations of 'A Great Work'. Wordsworth isolates in the picturesque defects which he, through Coleridge, saw in his unsymbolic picture-making, yet minimises such lapses as alien to his true nature. The Prelude ends with a claim that the (Unitarian) falls were a 'discipline / And consummation of the poet's mind' to make him

'capable / Of building up a work that should endure'; and makes the touching assertion of having received Coleridge's doctrine of 'life' in the personal 'spirit' of his friendship:

> Thy gentle spirit to my heart of hearts
> Did ... find its way; and thus the life
> Of all things and the mighty unity
> In all which we behold, and feel, and are ...
> (xiii, 270-8,252-5)

In the later, more ambivalent relations between the poets, Wordsworth's matter-of-factness represents to Coleridge the 'secondary' half of a dialectic that includes all makings of 'distinctions' (1799 ii, 251-2). The Biographia makes a wounding contrast with Milton, whose imaginative or 'poetic painting'

> is creation rather than painting, or if painting, yet such, and with such co-presence of the whole picture flash'd at once upon the eye, as the sun paints in a camera obscura. (CC 7 ii, 127-8)[80]

With what is surely knowing irony, the tribute is not to Milton, but to Wordsworth. The Wordsworth who does 'paint to the imagination', via a 'whole picture', has power to 'flash upon that inward eye / Which is the bliss of solitude' ('I wandered lonely as a Cloud', 15-16).[81] Coleridge's reference gestures beyond 'the circle of great objects & elevated Conceptions' as he defined them, towards a theory of vision that is especially Wordsworthian. As the preceding lines of the poem insist --

> I gazed -- and gazed -- but little thought
> What wealth the shew to me had brought (ll. 11-12)

-- the daffodils 'flash upon that inward eye' as the imaginative revision of another sight. Their inspirational renewal in the final stanza is a 'picture of the mind', generated by a revisionary imagination (Tintern Abbey, 62):

I am the necessary angel of earth,
Since, in my sight, you see the earth again ...

(Wallace Stevens, Angel Surrounded by Paysans)

CHAPTER TWO

i. Pictures of the Mind

Tintern Abbey juxtaposes two modes of vision in divergent readings of the Wye landscape. One perceives the Coleridgean truth of a unity in which the mind participates ('the life of things'), the other discovers for the first time that a mental image which is untrue to things as they are is evidence of autonomous creativity. This second reading emerges from the poet's second sight of the landscape. It shows visual expectations in place --

> And now, with gleams of half-extinguished thought,
> With many recognitions dim and faint,
> And somewhat of a sad perplexity,
> The picture of the mind revives again (ll. 59-62)

-- but uses the fact that they are not fulfilled (that the revisited scene is other than the remembered one) to transcend disappointment, and convert a figure of loss into one of transformation. The gap between the expected and the seen constitutes the fictional afterlife of a landscape in the mind. The area of difference represents creation, and leads the poet to infer its presence in sense-perceptions generally, not just in those altered over time: 'all the mighty world / Of eye and ear, both what they half-create, / And what perceive' (ll. 106-8).

In relation to landscape, Wordsworth's discovery that the mind's eye deviates from the world it sees evolves in two ways: his exploitation of the discrepancy between real and imagined scenes, and his use of a topographical and touring idiom to read in landscape the signs of his own mental power.[1] Yarrow

Unvisited, the strange and elliptical fruit of Wordsworth's first Tour with Dorothy after a year of marriage, recasts a sexual fall in perceptual terms. Framed as a dialogue between newlyweds, the poem treats the conservation of a mental landscape as the retention of a paradise (and of the early love of the speaker, who wishes merely to imagine, as a type of himself and his 'winsome Marrow', 'The Swan on still St. Mary's Lake / Float double, Swan and Shadow!'):

> 'Oh! green,' said I, 'are Yarrow's Holms,
> And sweet is Yarrow flowing!
> Fair hangs the apple frae the rock,
> But we will leave it growing.' (ll. 43-4,33-6)

The untasted apple remains 'Fair'. A metonymy for the 'paradise within' the mind (PL xii, 587), the fruit is 'growing', yet preserved from the change implied by a fall into reality. Five years after the revisit of Tintern Abbey, Wordsworth offers Yarrow unvisited as an autarchy of the imagined:

> Be Yarrow Stream unseen, unknown!
> It must, or we shall rue it:
> We have a vision of our own;
> Ah! why should we undo it?
> The treasured dreams of times long past
> We'll keep them, winsome Marrow!
> For when we're there although 'tis fair
> 'Twill be another Yarrow! (ll. 49-56)

In 1803, the poet is conscious of two Yarrows, one created, one (potentially) perceived. In Tintern Abbey, the senses are thought of as a 'world', co-operating with the natural one, and comprising 'both what they half-create, / And what perceive'. Wordsworth's acknowleged source for the lines,[2] in Young's Night Thoughts, celebrates the power of the senses, irrespective of memory, to respond to natural objects:

> In Senses, which inherit Earth, and Heavens;
> Enjoy the various riches Nature yields;

> Far nobler! give the riches they enjoy ...
> Take in, at once, the Landscape of the world,
> At a small Inlet, which a Grain might close,
> And half create the wonderous World, they see.
> Our Senses, as our Reason, are Divine.
> But for the magic Organ's powerful charm,
> Earth were a rude, uncolour'd Chaos still.
> Objects are but the Occasion; Ours th' Exploit;
> Ours is the Cloth, the Pencil, and the Paint,
> Which Nature's admirable Picture draws ...
> (vi, 420-33)

God the Artist created 'the Landscape of the world', but this would be 'a rude, uncolour'd Chaos still' if we did not draw it anew for ourselves.[3] In ordering the world through the senses, we too are artists, whose imitations of Nature re-create it in the form by which it is perceived. Wordsworth's earliest lines for what became The Prelude address the God of pantheist Creation as an 'eternal spirit ... painting what he is in all / The visible imagery of all the worlds';[4] his fragment of 1800 goes further than either Young or his twenty-eight year-old self:

> There is creation in the eye,
> Nor less in all the other senses; powers
> They are that colour, model, and combine
> The things perceived with such an absolute
> Essential energy that we may say
> That those most godlike faculties of ours
> At one and the same moment are the mind
> And the mind's minister.[5] (PW v, 343-4, ll.1-8)

Hamlet refers to our 'godlike reason' (IV iv 38), Young claims 'Our Senses, as our Reason, are Divine'. Wordsworth unreservedly revises both to privilege 'those most godlike faculties of ours'. The senses are integral to the mind they serve, not just as perceivers, but as 'powers' in their own right, with an artist's authority in the colouring, shaping and grouping of 'things'. This philosophic blank verse, entered in

rough in the Christabel Notebook, and meant possibly for The Recluse, is a development of Tintern Abbey. Its association of sensory powers with painterly technique is a further reading of Young, whose concern is not for the limitations of pictorial representation, but for the symbolic notation of reality:

> Ours is the Cloth, the Pencil, and the Paint,
> Which Nature's admirable Picture draws ...

These metaphors of painting are summarised in Tintern Abbey's 'picture of the mind'. Like a painting, the memorised image of the Wye landscape is selective -- Young and Wordsworth's term is 'half-creative' -- leaving the poet bewildered by a comparison of past and present 'pictures' (and, by extension, artistic selves). The borrowings from picturesque writers, notably Gilpin on the Wye,[6] relate to a wider consideration of picturesque theory in the poem. This does not, like a note to Descriptive Sketches, dwell on the incapacity of 'the pencil' to represent sublime forms (Birdsall, 72), but rather on the process of landscape-painting as an analogue for the half-creations of memory. In 1793, Wordsworth had scorned the limitation of painting by comparison with the 'stormy sunset' of his Alpine Tour; in 1798 he exploits the affinity of mental and pictorial response to the natural world.[7]

As a sequence of critics have argued,[8] the poem's aesthetic themes are a displacement of historical and political facts:

> We are not permitted to remember 1793 and the turmoil of the French Revolution, neither its 1793 hopes nor ... the subsequent ruin of those hopes. Wordsworth displaces all that into a spiritual economy where disaster is self-consciously transformed into the threat of disaster ... and where that threat, fading into a further range of self-conscious anticipation, suddenly becomes a focus not of fear but of hope. For the mind has triumphed over its times.[9]

Yet Tintern Abbey is more overt about its escapist design than this welcome re-contextualising may suggest. From the 'seclusion' impressed in the opening lines, to the retreat the landscape offered in the flight and 'dread' of Wordsworth's first visit, and the function it has assumed among 'the fretful stir / Unprofitable, and the fever of the world', the poem is clear that it both celebrates and anxiously requires the creation of a physical and mental sanctuary (ll. 7,72,53-4). The mind has not only triumphed over its times: it has done so, it claims, in order to survive them.

Wordsworth reads his life-history in terms of the landscape that provides him with a contemplative separation from its social context, except in the general 'humanity' of his meditations. His autobiography is specific only where measured by scenic stages. Through them, Tintern Abbey moves between an elegiac confrontation of change in time, and an aesthetic theory that redefines it as proof of mental agency.[10] If one kind of change is threnodic, the other is surprisingly uncomfortable. The evidence of imagination is disturbing. Specifically, it disturbs via the unexpected: the Wye Valley is not what the poet had in mind from his previous visit.

The 'sad perplexity' with which he compares the actual scene and his five-year-old 'picture' of it, is given the force of personal revelation.[11] If, as Marjorie Levinson remarks, 'Wordsworth displaces the tension between Nature and history onto that between the perceived and the created' (op. cit., 39), the focus of displacement is his own theory of sense-experience, which until very recently was mimetic and Lockean in basis.

Early in 1798, the Coleridgean Pedlar would 'still compare' his 'ideal stores' with the objective 'impressions' that gave them authenticity (Pedlar, 36-7). By defining perception as 'half-creative', the Wordsworth of Tintern Abbey overcomes the perplexity of comparison to value the transformative 'picture of the mind' on its own terms, not those dictated by topography. The mind is found creative in its selectivity, its foregrounding of some details, its suppression of others. The revisit commutes pictorial reproduction, or memory, into picturesque imagination.[12]

A similar process of selection and emphasis occurs in the 'spots of time', where the conferring of talismanic significance is a confirmation of mental power. In their incantatory reiteration as 'spots of time', the landscapes consist exclusively of objects invoked and foregrounded by the mind:

> the naked pool,
> The beacon on the lonely eminence,
> The woman and her garments vexed and tossed
> By the strong wind.
>
> the wind and sleety rain,
> And all the business of the elements,
> The single sheep, and the one blasted tree,
> And the bleak music of that old stone wall,
> The noise of wood and water, and the mist
> Which on the line of each of those two roads
> Advanced in such indisputable shapes ...
> (1799 i, 324-7,361-7)

The poet's reading of the original scenes, as represented in the foregoing lines,[13] enacts their conversion into 'spots of time'. This self-revisionary capacity is first discovered on Wordsworth's return to the Wye. The 'spots of time' internalise the literal second sight, in Tintern Abbey, of a landscape before which the 'picture of the mind revives again'.[14] In 1800,

Wordsworth makes the revisionary formative, not just of the self, but of his psychological and literary theory. The draft in the Christabel Notebook which assumes a 'creation in the eye', does so through a re-vision that induces the endless mental 'revival' of sense experience:

> In many a walk ...
> Have we to Nature and her impulses
> Of our whole being made free gift, and when
> Our trance had left us, oft have we, by aid
> Of the impressions which it left behind,
> Looked inward on ourselves, and learned, perhaps,
> Something of what we are. Nor in those hours
> Did we destroy [ ]
> The original impression of delight,
> But by such retrospect it was recalled
> To yet a second and a second life,
> While in this excitation of the mind
> A vivid pulse of sentiment and thought
> Beat palpably within us, and all shades
> Of consciousness were ours. (PW v, 343-4, ll. 8-23)

The self-conscious introspection that follows a surrendering of self, allows the experience, not so much to be re-lived, as itself successively to live again. Absorption in Nature paradoxically opens an 'inward' prospect of human 'consciousness'. The literary theory of the Preface to Lyrical Ballads subtilises 'this excitation of the [retrospective] mind', and the actuality of the 'delight' that is regained: poetry 'takes its origin from emotion recollected in tranquillity',[15]

> till by a species of reaction the tranquillity gradually disappears, and an emotion, similar to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind. In this mood successful composition generally begins ... (Prose i, 148)

The recovery of emotion in an effective form, on which the 'spots of time' and 'shadowy recollections' of the Immortality

Ode (l. 152) rely, is available primarily in the act of writing itself.

While the 'spots' disclose themselves as timeless and achieved, the objects they appropriate are presented as having been intensified by revision.[16] The textual repetition[17] stands for their transfiguration into potent signs by the poet who 'often would repair' to them in memory (1799 i, 369). Wordsworth had once thought of such intensification as the final stage of a mimetic process. He recorded his first Continental Tour by framing and storing images of landscape under the picturesque conventions of 'station' and 'prospect':

> every new picture was purchased by the loss of another which we would never have been tired of gazing at .... again and again in quitting a fortunate station have I returned to it with the most eager avidity, with the hope of bearing away a more lively picture.
> (EY, 34-6)

In 1790, the function of the mind's 'picture' (and the revisit) is to represent the scene as accurately as possible, within the construct of a 'station' chosen by the viewer. Wordsworth aims at the fidelity of a holiday snap, though complaining of his apparatus:

> Ten thousand times in the course of this tour have I regretted the inability of my memory to retain a more strong impression of the beautiful forms before me ...
> (EY, 35)

A 'strong impression' would be both lasting and true. Just prior to Tintern Abbey, in February-March 1798, the 'deep feelings' of the Pedlar

> had impressed
> Great objects on his mind with portraiture
> And colour so distinct that on his mind
> They lay like substances ... (Pedlar, 30-3)

'Great objects' stamped on the mind become substantial, or permanently memorable, by the distinctness of their 'portraiture'.[18] The Pedlar has a Lockean mind, originally 'White Paper, void of all Characters', but 'furnish'd' by experience with 'that vast store which the busy and boundless Fancy of Man has painted on it with an almost endless variety'.[19] Coleridge had defined painting as making the past live in Osorio, and would use it to signify vivid and 'imperishable memory' in Remorse.[20] The Pedlar's 'impressing' force is the depth of his own emotions, but its purpose is to generate a sublime that will standardise, and give ever-increasing realism to, the 'ideal stores', or pictures of the mind itself:

> With these impressions would he still compare
> All his ideal stores, his shapes and forms,
> And, being still unsatisfied with aught
> Of dimmer character, he thence attained
> An active power to fasten images
> Upon his brain, and on their pictured lines
> Intensely brooded, even till they acquired
> The liveliness of dreams.[21] (Pedlar, 36-43)

The final claim is that images garnered for their vital actuality acquire the still greater 'liveliness of dreams' under a purely imaginative intensification. In 1790, the 'more lively picture' was the more lifelike. Now, the 'Imagination's power'[22] gives life to natural images, when their 'pictured lines' are engraved as 'pictures of the mind'. Thus, in the draft conclusion to The Ruined Cottage of March 1798, the Pedlar generalises his own assimilation of sense-data by demanding:

> was it ever meant
> That this majestic imagery, the clouds,
> The ocean, and the firmament of heaven,
> Should be a barren picture on the mind?
> ('Not useless', 68-71)

The picture should be 'of', not 'on', the mind; its imagery incorporated as psychical material, not purveyed by a 'Dull and inanimate' eye (l. 47).[23] But the stress on the fidelity of the mental picture remains. The Pedlar's '_active_ power' is in the first instance for the accretion of data, rather than for its transformation. And his comparison of natural objects and 'ideal stores' does not, as in _Tintern Abbey_, bring an awareness of the mind's distorting contribution to natural 'portraiture'.

The revisits of 1790 aim at 'bearing away a more lively picture' (the one picture possible), and hence do not encounter the 'sad perplexity' of its difference from the present, liv_ing_ picture. Both Tour letter and _Pedlar_ dwell on the memorising of scenes as they are for future restoration:

> At this moment when many of these landscapes are floating before my mind, I feel a high [enjoyment] in reflecting that perhaps scarce a day of my life will pass [in] which I shall not derive some happiness from these images. (_EY_, 36)

Vehemence apart, Wordsworth's reflections are a picturesque commonplace. Arthur Aikin's journal of a 'Pedestrian Tour in North Wales', published in _The Monthly Magazine_ for 1796, ends by

> anticipating the time when we might again visit those scenes, which had presented us with so many new and pleasing ideas, and furnished us so largely with subjects of future delightful remembrance. (i, 194)

In _Tintern Abbey_, the 'picture of the mind' is not true to the scene. Yet, as the poet knows from his five years away from the Wye, the prospect of 'happiness' which the 1790 letter derives from landscape has been amply fulfilled:

> Though absent long,
> These forms of beauty have not been to me,
> As is a landscape to a blind man's eye:[24]

> But oft, in lonely rooms, and mid the din
> Of towns and cities, I have owed to them,
> In hours of weariness, sensations sweet,
> Felt in the blood, and felt along the heart,
> And passing even into my purer mind
> With tranquil restoration ... (ll. 23-31)

The 'restoration' of these revisits of memory, together with a vision 'Of aspect more sublime' (l. 38), have been granted the poet despite the infidelity of his mental 'picture' to the scenery itself. Indeed, the Coleridgean vision that lets him 'see into the life of things' is predicated on their imaginative modification.

Though he admits 'the practicability of combining both', Coleridge distinguishes between normative readings of 'the truth of nature', and transformative pictures 'giving the interest of novelty by the modifying colours of imagination' (CC 7 ii, 5). Pictures of Nature must be validated, not just as 'of the mind', but as a revelation of 'that visible God Almighty that looks in at all my windows' (CL ii, 714). Coleridge's Christian theory of representation is enshrined in The Recluse, which, he reports in July 1832, was to have shown 'the whole state of man and society ... subject to, and illustrative of, a redemptive process in operation' (TT ii, 71). Divulging the plan of the epic on 6 March 1798, Wordsworth claims it is

> to convey most of the knowledge of which I am possessed. My object is to give pictures of Nature, Man, and Society.[25] (EY, 212)

The Recluse will convey 'knowledge' in 'pictures' (a poetics indebted to Sidney, who defines poetry, after Aristotle and Simonides, as 'an Art of Imitation .... A speaking Picture, with this end to teach and delight'[26]). In 1798, The Recluse

does put 'a redemptive process in operation' when, in anticipation of Tintern Abbey, Wordsworth's urge to retain pictures of scenery is aligned with Coleridgean philosophy. 'Not useless do I deem' revolutionises memory, prophesying that the mental cloning of 'absent things' -- itself generative of 'spiritual presences' -- will form an habitual relegation of sense to spirit (ll. 24-32). But in Tintern Abbey's reading of the theory later that year, the mind has two revelations, one about 'the life of things', the other about itself. And here, painting supplies Wordsworth with a metaphor for autonomous creation.

In writing The Prelude rather than The Recluse, Wordsworth recognises the visionary self as the subject of vision, and 'pictures of the mind' as distinct from those 'of Nature, Man, and Society'. This recognition is reflexive: not only is the Wordsworthian picture mental, it also describes the mind.[27] The 'spectacles and sounds' of the 'spots of time' are 'invest[ed]' with power by the mind's need to represent itself (1799 i, 368,324). In Kantian terms,

> the sublime ... does not give a representation of any particular form in nature, but involves no more than the development of a final employment by the imagination of its own representation.[28]
>
> (Judgement, 93)

Painting, or rather portraiture, is redefined as a representation of the internal.[29] Thus, the pictures of Elegiac Stanzas appose alternative states of mind.[30] As in Tintern Abbey, their difference signifies that between past and present selves, though in 1806 the change is more painful than perplexing. Taken (in Wordsworth's fiction) before and after

the death of his brother John, the pictures of Peele Castle represent the poet's 'fond delusion' of unchanging calm -- 'of lasting ease, / Elysian quiet, without toil or strife' -- and his submission to Beaumont's storm and stress as the signs of 'what is to be borne':

> That Hulk which labours in the deadly swell,
> This rueful sky, this pageantry of fear!
> (Elegiac Stanzas, 25-9,58,47-8)

Although the transition is felt to be from an unfallen state to a fallen one, L.J. Swingle observes of Wordsworth's imagined, and Beaumont's actual, painting:

> both ... are static extremes, abstractions from the shifting nature of the world they pretend to portray. ... both pictures are unnatural; but Wordsworth's dramatic point is that the mind does not think about this. The mind's 'real' world is one of permanencies; and the mind's only question, therefore, is which vision of permanence is the more 'wise and well! ...[31]

The 'ease' is ambiguous and the 'calm' ironic. Yet the otherworldy quality of the imagined picture -- its quiet 'Elysian', its Castle 'a chronicle of heaven' -- reflects the presence of a Wordsworthian imagination:

> Ah! THEN, if mine had been the Painter's hand,
> To express what then I saw; and add the gleam,
> The light that never was, on sea or land,
> The consecration, and the Poet's dream ... (ll. 13-16)

The 'Painter's hand' is opposed to the 'Poet's dream', the visual to a supranatural imagination, but Wordsworth's famous definition is voiced through Reynolds (whose works he had received from Beaumont):

> The Art which we profess has beauty for its object; this it is our business to discover and to express; the beauty of which we are in quest is general and intellectual; it is an idea that subsists only in the mind; the sight never beheld it, nor has the hand expressed it: it is an idea residing in the breast of

> the artist, which he is always labouring to impart,
> and which he dies at last without imparting ...
> (Works ii, 7-8)

In terms of artistic schools, the 'light that never was' connotes the celestial aura of Claude.[32] Wordsworth's rejection of isolated beauty in favour of elegiac humanity is described as an exchange of Claudian for native landscape-painting. The exquisite, but ultimately faithless, pastoral mirage, 'consecrated' by the poet's dream of a heaven-on-earth, is displaced by an art that is represented by Beaumont, and associated at once with a Stoic acceptance of tragedy, and a tragic renunciation of past identity.[33] These are embodied in the Castle, 'Cased in ... unfeeling armour' and engulfed by 'trampling waves'. In the 'glassy sea', Nature had seemed to be holding up a mirror to immortalise the 'Image' of the Castle that 'trembled' on its surface. The storm, by contrast, tests the self, and when that self is like Peele Castle, renders it 'sublime'. In Wordsworth's moral aesthetic, 'braving' mortality yields a new symbol of what has 'never passed away' (ll. 4-8,49-52). The Castle stands against its own reflection, which merely looked like an ideal, and opposes the 'semi-Platonism' of Reynolds (CL iv, 759), whose unearthly 'light' the poet has yearned for, and nostalgically invoked in the Immortality Ode. The heart impalpably 'Housed in a dream, at distance from the Kind', is hardened by a stringent humanism.

Tintern Abbey's 'picture of the mind' bears an uneasy relation to the landscape it (mis)represents. In 1840, the Margaret Gillies portrait of Mary Wordsworth evokes a similar tension in the poet. Wordsworth's two sonnets To a Painter

mirror the dialectical movement of his thought, which itself reflects a perceived duality in the painting. The German Romantic, Jean-Paul Richter, had as an aesthetic theorist made dualism integral to art, ascribing to poetry the coupling of reflexive and mimetic:

> If in poetic imitation the copy contains more than the original or even produces its opposite ... this is because a double nature is being imitated: an outer and an inner one, each the mirror of the other.
> (Horn of Oberon, 24)

Wordsworth typically problematises the mirroring of inner and outer. The sonnets voice his resentment of a mimetic challenge to his own mental picture, and work towards matching poetic expectation to external depiction.[34] Written To a Painter, Wordsworth's poems are themselves at once studies of his wife, and self-portraits:

> All praise the Likeness by thy skill portrayed;
> But 'tis a fruitless task to paint for me,
> Who, yielding not to changes Time has made,
> By the habitual light of memory see
> Eyes unbedimmed, see bloom that cannot fade ....
> Couldst thou go back into far-distant years,
> Or share with me, fond thought! that inward eye,
> Then, and then only, Painter! could thy Art
> The visual powers of Nature satisfy ... (ll. 1-12)

This first sonnet uses the convention of graceful compliment to describe personal-poetic obsessions. Like the second sight of the Wye landscape forty-two years before, the portrait of Mary in old age provokes a revisit to her primary (and imaginatively true) likeness, stored in the memory as a 'picture of the mind'. As in Tintern Abbey, the poet's nostalgia is energised by a myth of continuity, sustained through his feminine alter-ego, whether she be Dorothy or Mary. Wordsworth's 'habitual light of memory see[s]' its own

reflection in the 'Eyes unbedimmed' of his wife. His mental image of her portrays his own claim to permanence, 'Echo or mirror seeking of itself':[35] the resistance to 'changes Time has made' is that figured in the ageless recoveries of the 'spots of time' (and, in Lines of 1834, by the art of painting itself[36]).

In the second sonnet, Wordsworth acknowledges the validity of the Gillies portrait, and hence Mary's actuality:

> Though I beheld at first with blank surprise
> This Work, I now have gazed on it so long
> I see its truth with unreluctant eyes ... (ll. 1-3)

The transition to the second sonnet (like the change to a mortal self allegorised in Elegiac Stanzas), comes about when Wordsworth redefines permanence in moral terms. The poet rebukes himself for effacing his wife's signs of duration with his own. Whereas, in the first sonnet, only the 'visual powers' of the 'inward eye' were valued, the second admits the 'truth' of the portrait, and the changes it reveals, because it has taught him to 'perceive' an underlying constancy: 'the eternal youth / Of all thy goodness' (ll. 6-12). The first sonnet sought to negate time by a montage of past on present. The second accepts the iconography of Mary and, in doing so, recognises her morally derived power to 'cast / Into one vision, future, present, past' (ll. 13-14). Her 'large heart and humble mind' renew and revise the godlike simultaneity of time, which the poet of the 1805 Prelude had claimed for his imaginative vision 'Of first, and last, and midst, and without end' (vi, 572).

ii. His Written Language

With a pun on the Latin littera, Coleridge's 1795 Theological Lecture asserts:

> We see our God everywhere -- the Universe in the most literal Sense is his written Language. (CC 1, 339)

Defined as the 'written Language' of God, the universe becomes for Coleridge a form of revealed religion exercising the 'noblest gift of Imagination' -- the proof of God, or 'power of discerning the Cause in the Effect' (p. 338). His first Lecture on Revealed Religion declares with Akenside's Pleasures of Imagination:[37]

> The Omnipotent has unfolded to us the Volume of the World, that there we may read the Transcript of himself. (CC 1, 94)

The 'Volume of the World' refers to what an 1819 Lecture calls 'the other great Bible of God, the Book of Nature', which will 'become transparent to us, when we regard the forms of matter as words, as symbols' (Phil Lects, 367).[38] To Wordsworth, as to his deist forbears,[39] the idea of a second book sanctions the natural world. The Pedlar's revelation comes not from Holy Writ -- offically 'the volume which displays / The mystery, the life which cannot die' -- but from the 'written promise' of mountain landscape (Pedlar, 119-121).[40] In this, he resembles the 'naturally learned' Shakespeare of Dryden's Essay of Dramatic Poesy, who 'needed not the spectacles of books to read Nature'.[41]

A linguistics of Nature is authorised by the Gospel of St. John, which speaks of the Word as the 'life' of Creation before being 'made flesh' in Jesus (1.14):

> In the beginning was the Word, and the Word was with God, & the Word was God. The same was in the

> beginning with God. All things were made by him; and without him was not any thing made, that was made. (John 1.1-3)[42]

The Creation by the Word, and Berkeley's theory that 'the proper objects of vision constitute a universal language of the Author of nature',[43] are the ground on which Coleridge first posits a creative imagination.[44] Language itself is the lingua franca of divine and human creativity alike.[45] The imagination's 'power of discerning the Cause in the Effect' is gratified by a world that exists by virtue of this symbolic relationship. And the poet's textual symbols themselves symbolically correspond to God's, through signs that inscribe and reveal 'his written Language'. In The Statesman's Manual of 1816, the correspondence is fixed, and the symbol punningly 'characterized'

> Above all by the translucence of the Eternal through and in the Temporal. (CC 6, 30)

God manifests Himself in the world, 'that there we may read the Transcript of himself'. We read, and in turn transliterate, the divine writing. Of the book of Nature, The Statesman's Manual finds 'it is the poetry of all human nature, to read it ... in a figurative sense, and to find therein correspondencies and symbols of the spiritual world' (CC 6, 70). At the ne plus ultra of Coleridge's poetics, words repeat the Word. Imagination is predicated on reading God's writing, an act which itself constitutes a rewriting, or 'repetition in the finite mind of the eternal act of creation in the infinite I AM' (CC 7 i, 304).

Following his Lectures of May-June 1795, Coleridge takes their symbolic reading of Nature as the subject of poetry. The

redefinition of republican ideals in Religious Musings (where to be 'fraternize[d]' is 'to know ourselves / Parts and proportions' of God [ll. 142-4]) is continued in lines of summer 1795, where freedom is equated with mental enfranchisement:

> For what is Freedom, but the unfetter'd use
> Of all the Powers which God for use had given?
> But chiefly this, with holiest habitude
> Of constant Faith, him First, him Last to view
> Thro' meaner powers and secondary things
> Effulgent, as thro' clouds that veil his blaze.
> For all that meets the bodily sense I deem
> Symbolical, one mighty alphabet
> For infant minds ... (Joan of Arc ii, 13-21)

As in the 1795 Lecture, our 'chief' power is imagination, and its 'chief' purpose, or 'noblest gift', to perceive 'the Cause in the Effect'. Coleridge restates the paradox of Religious Musings, which makes 'The Great Invisible ... by symbols seen' (l. 19): God, who is omnipotent and primary, is viewed 'Thro' meaner powers and secondary things'. The 'meaner powers' include our own power of imagination, which imitates a 'Symbolical' Creation by finding 'Religious meanings in the forms of nature' (Fears in Solitude [1798], 24).

Coleridge's prescriptive reading of God's text is consciously mediated by his reading of a poetic text -- the Morning Hymn of Adam and Eve in Paradise Lost V (itself based on Psalm 148 and the Canticle Benedicte, omnia opera):

> These are thy glorious works, parent of good,
> Almighty, thine this universal frame,
> Thus wondrous fair; thy self how wondrous then!
> Unspeakable, who sit'st above these heavens
> To us invisible or dimly seen
> In these thy lowest works, yet these declare
> Thy goodness beyond thought, and power divine:
> Speak ye who best can tell, ye sons of light,
> Angels, for ye behold him ... ye in heaven,
> On earth join all ye creatures to extol
> Him first, him last, him midst, and without end.
> (v, 153-65)

The hymn formally summons Nature's 'glorious works' so as to enact their praises of their Maker. Though they 'declare' God by revealing His presence, Milton's pun stresses that the works 'declare' by 'Speak[ing]' what is in itself 'Unspeakable' -- His 'goodness beyond thought, and power divine'. Adam and Eve demand that all Creation 'extol / Him first, him last, him midst, and without end'. Coleridge, too, allusively places 'him First, him Last', but shifts the emphasis to revelation, and thence to our imaginative perception or 'view' of 'the God in nature' (Fears in Solitude, 185). If Milton's Deity is 'To us invisible or dimly seen / In these [His] lowest works', Coleridge elevates the natural into the lucid symbolism of a God who is 'Thro' meaner powers and secondary things / Effulgent'. Read on a linguistic model, Nature is a priori 'intelligible'.[46]

The 'orisons' of Adam and Eve are made in sight of the sun 'Discovering in wide landscape all the east / Of Paradise and Eden's happy plains' (PL v, 142-5). Coleridge's Berkeleyan interpretation of their hymn to Nature is the basis of his, and Wordsworth's, landscape-poetry. His assumption of natural textuality founds a verse that is both descriptive and symbolic, defined both as scenery, and the 'written Language' of our imaginative reading. In the Conversation Poems, the structure of the great Prelude landscapes -- Snowdon, Gondo, and the Cave[47] -- is established: the scene is first represented, then given its typological significance, and thereby revealed as a creative text open to symbolic interpretation.

Frost at Midnight imagines Hartley Coleridge among 'lakes and sandy shores', 'crags / Of ancient mountain', and (as a type

of the God who holds 'all things in himself') 'clouds, / Which image in their bulk both lakes and shores / And mountain crags'. Retrospectively, the landscape may be read as an ascending scale epitomising the movement of the poem itself. As in Joan of Arc, it is the 'Symbolical' means to a culminating vision:

> so shalt thou see and hear
> The lovely shapes and sounds intelligible
> Of that eternal language, which thy God
> Utters, who from eternity doth teach
> Himself in all, and all things in himself. (ll. 55-62)

Coleridge's allusions carry his preoccupation with educational linguistics. The 'eternal language' recalls the 'powerful language' of Thomson's Deity, which 'Instructs' in the creations of Spring (Seasons i, 849ff.). God's role of 'Great universal Teacher' is played by Nature, which, more literally than in Cowper, 'lectures man / In heav'nly truth; evincing ... that there lives and works / A soul in all things' (Task vi, 182-5).

The didactic plan for Hartley, whose experience of 'lovely shapes and sounds' is to convey a symbolic language, gives his childhood the slightly formal air of a contemporary Notebook entry: 'Nature how lovely a school-mistress -- A blank-verse, moral poem' (CN i, 330). Coleridge deciphers in the child his own adult interest in the symbolic. In part compensating for his city schooling, this pupilage to the natural world is inspired by Berkeley's Siris. As the effects of an intelligent Cause,

> the phaenomena of nature, which strike on the senses and are understood by the mind, do form not only a magnificent spectacle, but also a most coherent, entertaining, and instructive discourse ...
> (Works ii, 579)

A late and pantheistic work, Siris makes Nature 'the life of the world, animated by one soul, compacted into one frame, and directed or governed in all parts by one mind'. Berkeley's God 'containing all things' is the model for Coleridge's, teaching 'all things in himself' (ibid. ii, 590,599). The 'dimly seen' Maker 'who sit'st above', in Milton, is here subsumed in 'intelligible' pantheism.

In late March 1796, Religious Musings had come to an end with the affirmation: 'Life is a vision shadowy of Truth' (l. 423). Coleridge's note to the line in his 1797 Poems is eager to support its Platonism by explaining that his text will be

> intelligible to those, who, like the Author, believe and feel the sublime system of Berkley ... (Beer, 75)

Quoting from 'Not useless do I deem' on 10 March 1798, Coleridge seems to have altered Wordsworth's text, to reveal its Berkeleyan subtext: 'quiet sympathies with things' become 'shadowy Sympathies' (CL i, 397). The change reflects Coleridge's interpretation of Nature as the Platonic 'shadow' of God. It also suggests that The Recluse depends on a symbolic reading of 'things'. Wordsworth opens his statement of Recluse philosophy with an educational alternative to Frost at Midnight. The 'intelligible' has been replaced by an oxymoronically 'inarticulate language':[48]

> Not useless do I deem
> These quiet sympathies with things that hold
> An inarticulate language, for the man
> Once taught to love such objects as excite
> No morbid passions,[49] no disquietude,
> No vengeance and no hatred, needs must feel
> The joy of that pure principle of love
> So deeply that, unsatisfied with aught
> Less pure and exquisite, he cannot choose

> But seek for objects of a kindred love
> In fellow-natures, and a kindred joy.
> ('Not useless', 1-11)

The usefulness of our 'sympathies with things' is that we respond to their inarticulacy with a corresponding quietness. Thus, we become receptive to their special language, and learn to 'read' its 'sweet and tender lesson' (ll. 33-4): that love of Nature may be associatively transferred to love of man, and natural objects lead us to 'objects of a kindred love / In fellow-natures'.

'Not useless' is the Wordsworthian equivalent of Coleridge's early verse-philosophy. The Conversation Poems evolve by applying Berkeleyan theory to landscape-poetry -- in practice, by fusing two readings of Milton's hymn in Paradise Lost V. One, as in Joan of Arc, theorises a God who is 'seen' in the 'lowest works' of earth (PL v, 157-8). The other embodies this revelation in landscape. In This Lime-Tree Bower, the 'written Language' of God emerges, as do the 'friends' who come out 'Beneath the wide wide Heaven', in Coleridge's hymn for Lamb:

> Ah slowly sink
> Behind the western ridge, thou glorious Sun!
> Shine in the slant beams of the sinking orb,
> Ye purple heath-flowers! richlier burn, ye clouds!
> Live in the yellow light, ye distant groves!
> And kindle, thou blue ocean![50] (ll. 20-1,32-7)

These lines are modelled on a passage of Milton, central to the symbolic landscapes of Coleridge, in which Adam and Eve describe the natural processes of Creation as the enactment of God's praise:

> His praise ye winds, that from four quarters blow,
> Breathe soft or loud; and wave your tops, ye pines,
> With every plant, in sign of worship wave.

> Fountains and ye, that warble, as ye flow,
> Melodious murmurs, warbling tune his praise.
> Join voices all ye living souls, ye birds,
> That singing up to heaven gate ascend,
> Bear on your wings and in your notes his praise;
> Ye that in waters glide, and ye that walk
> The earth, and stately tread, or lowly creep;
> Witness if I be silent, morn or even,
> To hill, or valley, fountain, or fresh shade,
> Made vocal by my song, and taught his praise.
> (PL v, 192-204)

The Lime-Tree Bower makes its landscape univocal. Milton's disparate Creation is cast into a single scene, whose forms -- like the verbal crescendo which urges them to 'shine', 'burn', 'live' and 'kindle' -- are charged by the light of the setting sun. The God-given freedom, 'him First, him Last to view / Thro' meaner powers and secondary things', is asserted by verbs which energise the landscape, not just to praise God, but to reveal itself as 'his written Language'. Things not only give 'sign of worship'; they are 'signs' of God (PL v, 194).

Anticipating Frost at Midnight (and the logic of 'so shalt thou see and hear ...'), Coleridge goes on to theorise the experience of the landscape in Berkeleyan terms:

> So my Friend
> Struck with deep joy may stand, as I have stood,
> Silent with swimming sense; yea, gazing round
> On the wide landscape, gaze till all doth seem
> Less gross than bodily; a living thing
> Which acts upon the mind -- and with such hues
> As cloath the Almighty Spirit, when yet he makes
> Spirits perceive his presence. (ll. 37-44)

J.A. Appleyard observes in these lines Berkeley's notion that 'things of nature are ideas directly communicated to us by God to reveal his creative and conserving presence'.[51] Yet the communication is indirect, the revelation by concealment.[52] As in the Old Testament, God is apparent only when veiled.

Coleridge equates His clothing (emended to 'veil' in Sibylline Leaves) with the 'written Language' of Creation. The 'Almighty Spirit' appeals to a common spirituality and incorporeal vision in us, but, equally, does so via the material cover of natural forms. That these are the 'hues' of God gives the reader the imaginative freedom to interpret the previous lines. The setting of the 'glorious Sun', which projects its own life into the 'purple', 'yellow' and 'blue' of the landscape, may now be read as God's light being broken into colour by the prism of Creation.[53] A single white light is split into the 'hues' of differing form.

The symbolic abstraction, or revelation of spiritual 'presence', not only reflects back on 'the wide landscape', but forward onto the lime-tree bower, whose 'prison' bars have been transfigured to 'transparent foliage' by the 'blaze' --

> And that Wallnut tree
> Was richly ting'd; and a deep radiance lay
> Full on the ancient Ivy ... (ll. 48-54)

Similarly, in Frost at Midnight, the poet's repetition of God's utterance leads to 'that eternal language' being realised in the coda of the poem. Here, too, the confirmation is made through Milton's hymn of praise. Adam and Eve had conjured that 'mists and exhalations ... In honour to the world's great author rise',

> Whether to deck with clouds the uncoloured sky,
> Or wet the thirsty earth with falling showers ...
> (PL v, 185-90)

Coleridge responds with the same construction, but a God who is present rather than praised, and 'universal' to 'all seasons',

> Whether the summer clothe the general earth
> With greenness, or the redbreasts sit and sing
> Betwixt the tufts of snow on the bare branch
> Of mossy apple-tree ... whether the eave-drops fall

> Heard only in the trances of the blast,
> Or whether the secret ministery of cold
> Shall hang them up in silent icicles ...[54]
> (Frost at Midnight, 71-8)

In February-March 1798, Wordsworth follows the Conversation Poems with the most complete rewriting of the Miltonic hymn to date. The Pedlar builds on Coleridge's transference of didactic intent from the creatures that are 'taught [God's] praise' to the visionary who learns to read 'his written Language'. But its effect is to convey the Pedlar's experience of the vision, rather than the 'lesson' his Recluse philosophy draws from it. Prayer[55] becomes joy as Wordsworth re-creates the hymn to Creation in the new dawn of an ecstatic pantheism:

> From Nature and her overflowing soul[56]
> He had received so much that all his thoughts
> Were steeped in feeling. He was only then
> Contented when with bliss ineffable
> He felt the sentiment of being spread
> O'er all that moves, and all that seemeth still,
> O'er all which, lost beyond the reach of thought
> And human knowledge, to the human eye
> Invisible, yet liveth to the heart;
> O'er all that leaps, and runs, and shouts, and sings,
> Or beats the gladsome air; o'er all that glides
> Beneath the wave, yea, in the wave itself,
> And mighty depth of waters. Wonder not
> If such his transports were; for in all things
> He saw one life, and felt that it was joy.
> One song they sang, and it was audible ...
> (ll. 204-19)

Earlier in The Pedlar, Berkeleyanism had been invoked --

> in the mountains did he FEEL his faith,
> There did he see the writing (ll. 122-3)

-- but seemingly as a way of getting to a Nature beyond language, or a vision in which the 'written Language' is fully internalised as feeling. The poetry effaces the text which the lines on the Gorge of Gondo deliberately obtrude six years later. The Pedlar re-enacts God's Creation by sensing the

different kinds of life, but not, like Adam in Paradise Lost VIII, 'In sign' of his own dominion over them (viii, 338-54; Genesis 1.27-31). Rather, legible symbols cede to an imaginary revelation of things which, 'to the human eye / Invisible, yet liveth to the heart'. There is no exaction of praise (Milton), no symbolic abstraction (Coleridge), no Signifier or 'sign of worship'. The 'one life' is manifested as pure experience and/or loss of self: 'He felt the sentiment of being spread / O'er all'.

With the inevitable irony of the revisionary, however, the Pedlar's vision --

> the sentiment of being spread ...
> O'er all which, lost beyond the reach of thought
> And human knowledge, to the human eye
> Invisible, yet liveth to the heart
> ... o'er all that glides
> Beneath the wave, yea, in the wave itself,
> And mighty depth of waters

-- is defined as unmediated pantheism through Adam and Eve's address to the God and creatures of Paradise Lost:

> These are thy glorious works, parent of good ...
> To us invisible or dimly seen
> In these thy lowest works, yet these declare
> Thy goodness beyond thought, and power divine ...
>
> Ye that in waters glide, and ye that walk
> The earth, and stately tread, or lowly creep ...[57]
> (v, 153-9, 200-1)

In Coleridge, the Conversation Poems and their emphatic revision of Milton, give way to a nostalgic recycling. The 1802 Hymn, Chamouny; the Hour Before Sunrise, signals its reliance on the Morning Hymn in its title, and anticipates the slavish pastiche of late Wordsworth in The Fall of the Aar.[58] Despite the charge of plagiarism from Friedericke Brun,[59] it is Milton

who comes before and after the German poet. Coleridge's dependence surfaces with the 'sign of worship' that he, unlike the Pedlar, scrutinises in Nature. The Lime-Tree Bower's vision of sense-objects as spirit is reclaimed by the Hymn for its worship of 'the INVISIBLE' in the symbol of Mont Blanc (ll. 13-16). Milton's hymn is omnipresent, as Coleridge too names God's creatures, and demands a universal 'praise' confirming his own: 'All join my hymn!'. As in the sunset of This Lime-Tree Bower, however, the Miltonic Creation is subject to Coleridgean unity. The 'Great hierarch' of the Alps is symbolic of 'the God in nature' as a whole:

> Ye dreadless flow'rs! that fringe th' eternal frost!
> Ye wild goats, bounding by the eagle's nest!
> Ye eagles, playmates of the mountain blast!
> Ye lightnings, the dread arrows of the clouds!
> Ye signs and wonders of the element,
> Utter forth, GOD! and fill the hills with praise!
> (Hymn, 26,76,61-6; EHC ii, 1074-5)

A system of interlocking and ascending 'signs', the 'Parts and proportions' of Mont Blanc 'Utter forth, GOD'. They speak 'his written Language', repeating the Word by which they were created, the 'eternal act' by which they are sustained (CC 7 i, 304).

On its appearance in the Morning Post for 11 September 1802, the Hymn is billed as giving proof of God's existence. A note reminiscent of Gray at the Chartreuse demands of Chamonix (which Coleridge had never actually seen), 'Who would be, who could be an Atheist in this valley of wonders!' (EHC i, 377). Shelley retorts with the sceptical critique of Mont Blanc, and in the final lines substitutes Coleridge's rhetorical with his own, more open question.[60] Wordsworth exploits the Christian

assurance of the Hymn's 'signs and wonders':[61] the 'types and symbols of eternity' in Gondo Gorge are the imagination's confident revision of Coleridge's God-given lexicon (1805 vi, 571).

In biographical terms, the assertiveness of the Hymn comes just months after the Letter to Sara repudiates any automatic revelation of 'God in nature',[62] and three weeks before that poem is made public as Dejection: an Ode, in the Morning Post for October 4.[63] Alongside his prescriptive or dogmatic readings of landscape, Coleridge develops what might be called a negative Berkeleyanism. And this goes some way towards the Gondo, by acknowledging a 'written Language' that is superscribed with human emotion. The Wanderings of Cain offers the language of our fallen nature as an antitype of the Word. The landscape's negation of life --

> There was no spring, no summer, no autumn: and the winter's snow, that would have been lovely, fell not on these hot rocks and scorching sands (ll. 77-80)

-- signifies a godless universe mirroring Cain's 'strange and terrible language of agonies that had been, and were, and were still to continue to be' (ll. 69-71). In its eternity, his suffering establishes a Manichean world apart from the 'eternal language' of God. His anti-Creation refutes the beneficent seasonal change of Frost at Midnight; his groans repeat and perpetuate the Fall, that 'groan which the Earth uttered when our first father fell' (ll. 90-1; PL ix, 1000-1).

Lines Written ... at Elbingerode in 1799 find that, without 'One spot, with which the Heart associates' personal joy, the 'grandest Scenes' are devoid of symbolic content (CL i, 505).

The 1817 text adds the implicit meaning -- voiced by the Letter to Sara --

> That outward Forms, the loftiest, still receive
> Their finer influence from the Life within:
> Fair Cyphers of vague import, where the Eye
> Traces no spot, in which the Heart may read
> History or Prophecy of Friend, or Child ...[64]

Signs signifying nothing are found in the version sent to Sara Coleridge in May 1799 (CL i, 504-5). The Brocken's 'surging Scene' invokes the mountain prospect of Reflections, only to deny its revelation of 'Omnipresence': the poet cannot 'feel / That God is every where'. But the 'outward forms' of the Elbingerode Lines are not simply, as Coleridge later states, 'Cyphers'. They are also a piteous heart's reading. The 'bright-green Moss [that] heav'd in sepulchral forms' encodes a message of human guilt and grief. The recent death of his son Berkeley provokes Coleridge into an appropriately negative Berkeleyanism. He reads in the German scene the signs of life-in-death found in Gray's Elegy, 'Where heaves the turf in many a mouldering heap' (l. 14), and in The Thorn, whose heap of 'olive-green and scarlet bright' moss 'Is like an infant's grave in size' (ll. 46-52).[65]

Prelude VI projects an imaginative resurgence from the disappointment of Crossing the Alps. This strategy is arrived at partly through Coleridge's experience of the Brocken Mountain. The failure of the symbolic in the Elbingerode Lines, on all but a personal and moribund level, becomes in Wordsworth a means to recovery. His account of the Italian Gorge of Gondo defines and justifies a homocentric symbolism. Coleridge's retreat from the Brocken -- 'Wearily my way / Downward I dragg'd

thro' Fir-groves evermore' -- is taken up and overwritten by the journey through the Gorge. In Wordsworth, too, anticlimax is felt as physical degradation; but 'The dull and heavy slackening' of his mistaken Alpine Crossing is 'dislodged' by an activity belying the languor of Coleridge: 'downwards we hurried fast' (1805 vi, 549-51).

The Pedlar sought to repress the signs of Creation, and its textual relation to Milton's hymn of Creation, in the immediacy of vision. The lines on Gondo acknowledge the revision by blazoning it in the 'Characters' of the landscape itself. Prelude VI makes its claim for an originary imagination in the act of recognising that imagination is revisionary:

> ... the sick sight
> And giddy prospect of the raving stream,
> The unfettered clouds and region of the heavens,
> Tumult and peace, the darkness and the light,
> Were all like workings of one mind, the features
> Of the same face, blossoms upon one tree,
> Characters of the great apocalypse,
> The types and symbols of eternity,
> Of first, and last, and midst, and without end.
> (1805 vi, 564-72)

Wordsworth's double allusion, to Coleridge ('him First, him Last to view') and Milton ('Him first, him last, him midst, and without end'), knowingly places his own version as the last in a series of revisions, terminating in John's Revelation.[66] Moreover, it defines imagination as predicated on rewriting, since -- as already rewritten by Milton and Coleridge, and now by Wordsworth himself -- it is God's writing that is 'first, and last, and midst, and without end'.[67]

By his strategic removal of the possessive pronoun, however, Wordsworth is simultaneouly 'Untenanting Creation of

its God' (Joan of Arc ii, 37). He uses the revisionary to appropriate the 'Characters' of One Mind as the 'workings of one mind'.[68] The 'Book of Nature', whose twin apocalypse spans the 'first' and 'last' limits of natural history, is contained in the book of the poet.[69] For the purposes of his text, and his readings of it, the poet is the one mind. The Pedlar's equation of the oneness of being with an effacement of signs is replaced by a central consciousness, which superimposes on the divine its own 'written Language' of creation. Confessedly inheriting a Berkeleyan text, Wordsworth exploits the analogy between divine and human writing to read in the landscape the 'types and symbols' of his own mental power, the 'Characters' of his own poem.[70]

A first step towards this revisionary Berkeleyanism was taken in February 1798, when the Pedlar stood

> Beneath some rock, listening to sounds that are
> The ghostly language of the antient earth
> Or make their dim abode in distant winds
> Thence did he drink the visionary power[71]

The 'ghostly language of the antient earth' revises the 'intelligible' world of Frost at Midnight, to discover the source of imagination in a primeval indeterminacy. In Wordsworth's Guide through the Lakes, 'Sublimity is the result of Nature's first great dealings with the superficies of the earth' (Prose ii, 181). The lines on Gondo represent sublimity as a journey to the single origin of imagination and language: the poetic 'Characters ... Of first, and last' are coeval and coterminous with the Word or 'Alph' of theist Creation (Kubla Khan, 3). The 'eternal language, which thy God / Utters' is

made a threatening and witty presence in

> The rocks that muttered close upon our ears --
> Black drizzling crags that spake by the wayside
> As if a voice were in them ... (1805 vi, 562-4)

In alluding to Paradise Lost through Joan of Arc, Wordsworth recognises the Miltonic foundation of Coleridge's symbolic view of landscape. At the same time, he displaces Coleridge's 'adoration of the God in nature', and assumes his 'unfetter'd use' of mind as the sufficient ground of the symbolic (Fears in Solitude, 185; Joan of Arc ii, 13). A similar trumping of a Christian reading of landscape occurs in the metaphors that evoke the unity of creative process. With its 'woods decaying, never to be decayed', its 'stationary blasts of waterfalls', and 'Winds thwarting winds', the Gorge is made up of paradox and strenuous opposition, culminating in

> the sick sight
> And giddy prospect of the raving stream,
> The unfettered clouds and region of the heavens,
> Tumult and peace, the darkness and the light ...

As Abrams has observed, the 'light and serenity of beauty' is 'Integral to Wordsworth's description of terrifying sublimity'.[72] By a final redaction, the oppositions become 'like workings of one mind', comparable to 'features / Of the same face, blossoms upon one tree'. These strange metaphors of 'multëity in unity' (BL ii, 230) are partly explained as a further arrogation of divine power, but derived, this time, from the God of Augustan natural order, in Pope's rendering of the 'Vast chain of being':

> All are but parts of one stupendous whole,
> Whose body, Nature is, and God the soul;
> That, chang'd thro' all, and yet in all the same,
> Great in the earth, as in th' aethereal frame,
> Warms in the sun, refreshes in the breeze,
> Glows in the stars, and blossoms in the trees,

> Lives thro' all life, extends thro' all extent,
> Spreads undivided, operates unspent ...[73]

Wordsworthian revision is again shadowing Coleridge's: the 'parts of one stupendous whole' informed the 'Parts and proportions of one wond'rous whole' in Religious Musings, nearly a decade before the writing of Prelude VI. An early pantheist theology is legible, too, in the 'features / Of the same face'. Their anthropomorphic model of unity and design is drawn from the third Lecture on Revealed Religion, which compares the 'Face' that 'is beautiful because its Features are the symbols and visible signs of the inward Benevolence or Wisdom', with Nature,

> thus beautiful because its every Feature is the Symbol and all its Parts the written Language of infinite Goodness and all powerful Intelligence. (CC 1, 158)

Like its other terms, and in keeping with its paradoxical structure, the 'features' of Gondo are polysemous. The vocabulary of Coleridge's early Berkeleyanism is conflated with that of Wordsworth's early tourism. In Descriptive Sketches, though the experience of 'crossing the Alps by the Sempion pass'[74] is limited to a note, this attributes its superior interest to 'the striking contrast of it's features' (Birdsall, 56). The literary response is antithetical from the start.

Wordsworth's 'types and symbols' are as overt about their Christian origin and revisionary status as his 'one mind' and 'great apocalypse'. They also identify these climactic lines as a second or typological reading of the landscape. The evolution, in the early Prelude, of a second Nature of imaginative 'types' equal to those of the original, is here

incorporated as a process of reading.[75] Like Mount Snowdon in Prelude XIII and the Cave in Prelude VIII, the Gorge is constructed on a Coleridgean model: the landscape is allowed to stand (vi, 549-67), then given its symbolic meaning (vi, 568-72). Where the Conversation Poems and Gondo part company is in the latter's exchange of prescriptive for existential signification. The 'types' of the Gorge at once allude to and displace the Christian typology from which they are named.[76]

This distinction becomes apparent in Wordsworth's blurring of the Platonic oppositions on which that typology is based. From its founding definition of our imaginative vision of God, Joan of Arc deduces that 'we in this low world' are

> Placed with our backs to bright Reality,
> That we may learn with young unwounded ken
> Things from their shadows. (ii, 21-4)

We view God 'Thro' meaner powers and secondary things' (ii, 17), but these are 'shadows' from which we learn about spiritual archetypes or real 'Things'. The 1817 text[77] sharpens the Platonic dialectic of appearance and 'Reality' by replacing 'Things from their shadows' with 'The substance from its shadow'. Although it finds a Creator 'through and in' Creation, Coleridge's symbolic reading of Nature also looks through, or beyond, those visual signs (CC 6, 30). In thus distinguishing God's substance from His shadow, Coleridge follows a Platonic tradition of typological reading. Paradise Lost describes the resignation of Old Testament 'law' in the 'better Covenant' of the New as being 'disciplined / From shadowy types to truth, from flesh to spirit' (xii, 300-3). Milton recalls his own scale of being, which ascends 'Till body up to spirit work' (v,

478), but the progression 'From shadowy types to truth' is a Christian reading of the shadows and realities of Plato's Republic. The progression returns in this form when Wordsworth looks back to Joan of Arc and Paradise Lost V for the concluding homily of The Excursion (1814). As interpreted by the Pastor, the final sunset-vision is a 'local, transitory type / Of [God's] paternal splendors', and clouds that 'become / Vivid as fire', in light 'from the unapparent Fount of glory', figure

> we, who from the breast
> Of the frail earth, permitted to behold
> The faint reflections only of [His] face,
> Are yet exalted, and in Soul adore! (ix, 599-627)

The exaltation of a decade ago is more subversively typed. Prelude VIII offers a multiple revision very like that of Book VI. Coleridge's learning of 'Things from their shadows' and Plato's ascent from appearance to reality, converge in the simile of a cave whose roof, by torchlight, is no longer petrified, but

> instantly unsettles and recedes --
> Substance and shadow, light and darkness, all
> Commingled ... (1805 viii, 718-20)

The rigid Platonic model has given way to an unfixable fluidity. Whereas the Cave of The Republic allegorises 'the upward journey of the soul into the region of the intelligible' (p. 226), that of The Prelude figures its own inward journey, via the traveller who descends 'from open day ... into some vault of earth' (viii, 711-12).[78] As with the 'inarticulate' and 'ghostly' languages of 1798,[79] the revision is from the 'intelligible' to the indeterminate. Inspired by his sister's Recollections of Scotland, where the shadows of swallows seem 'more like living

things than the swallows themselves',[80] Wordsworth rejects the privileging of substance over shadow, and blurs the distinction of image and idea, type and archetype, in the activity by which they are 'all / Commingled'. His 'Substance and shadow' elect, not for a Christian typology, but for the radical ambivalence of Milton's Death -- the shapeless shape, who 'substance might be called that shadow seemed, / For each seemed either' (PL ii, 669-70).

In the compositional sequence of March 1804, the first half of the simile of the Cave (viii, 711-27) follows the lines on Crossing the Alps and precedes those on the Gondo. The Cave thus makes way for the Berkeleyan rewritings of the Gorge. Its 'commingling' anticipates their equation of origin and revision, divine and poetic 'Characters', 'first, and last' writings. And it confirms the revision of another epic simile, belonging to the recently completed Book IV. Instead of learning 'Things from their shadows', Wordsworth figures his own indeterminate identity -- and the subject of The Prelude -- 'As one who hangs down-bending from the side / Of a slow-moving boat',

> and cannot part
> The shadow from the substance, rocks and sky,
> Mountains and clouds, from that which is indeed
> The region, and the things which there abide
> In their true dwelling ... (1805 iv, 247-58)[81]

The torchlit rock and amphibious lake are perfect images of creative instability. In his 1824 Sketches of the Principal Picture-Galleries in England, Hazlitt defines art as a similar 'change and interchange' of illusion and reality (1805 viii, 722). And, in denying Platonic segregations of representation and truth, he aligns it with a revisionary Berkeleyanism:

> A fine gallery of pictures is a sort of illustration of Berkeley's Theory of Matter and Spirit. It is like a palace of thought -- another universe, built of air, of shadows, of colours .... Substances turn to shadows by the painter's arch-chemic touch; shadows harden into substances .... The material is in some sense embodied in the immaterial, or, at least, we see all things in a sort of intelletual mirror. The world of art is an enchanting deception. We discover distance in a glazed surface; a province is contained in a foot of canvass; a thin evanescent tint gives the form and pressure of rocks and trees; an inert shape has life and motion in it. Time stands still, and the dead re-appear, by means of this 'so potent art!' (Howe x, 19)

Hazlitt passes from the gallery to the alternative 'world of art' as a whole, but his theme in both cases, as the Tempest quotation identifies, is the impalpable realisation of the imaginary -- 'The material ... in some sense embodied in the immaterial'. In Wordsworth's typological reading of the Cave, it too is a 'palace of thought'. The 'senseless mass, / In its projections, wrinkles, cavities' representing the brain itself, comes alive in picturing its own reality,

> embodying everywhere some pressure
> Or image, recognised or new, some type
> Or picture of the world ... (1805 viii, 731-7)

CHAPTER THREE

i. A Strong Infection of the Age

> disliking here, and there
> Liking, by rules of mimic art transferred
> To things above all art. (1805 xi, 153-5)

Writing in early 1804, Wordsworth sums up picturesque theory as the application to landscape of 'rules of mimic art' or painting, and summarily dismisses it -- 'for this, / Although a strong infection of the age, / Was never much my habit' (xi, 154-7). 'Mimic art' caricatures painting as a mimicry of Nature, but only the usage is Wordsworthian. Heffernan has pointed to The Seasons, where Thomson describes the Nature beyond a 'finished garden' as 'undisguised by mimic art'.[1] And the phrase recurs in the specifically picturesque context of Payne Knight's didactic poem, The Landscape (iii, 305), which came out in 1794, and was being read by Dorothy Wordsworth on 27 June 1800 (Journals i, 52). Each of The Prelude's terms is lifted from existing picturesque theory. The validity of transferring painting to landscape, and the place of 'rules' and 'art' in the natural world, had already been debated by Humphry Repton, Uvedale Price and Richard Payne Knight, whose work registers the later eighteenth century's twin -- and at times contradictory -- interests in naturalism and visual art.[2] The trope of deference, sanctifying 'things above all art' (xi, 155), extends from Pope's Epistle to Burlington, to Thomson's English Georgics, to the picturesque itself.

For the Wordsworth of 1804, the picturesque is an entirely negative phase against which a younger self had defined his imagination. He assures us that its laws did not interest him

and, though he invokes them when convenient,[3] they are largely irrelevant. But the aesthetic was not, as The Prelude makes out, limited to 'critic rules / Or barren intermeddling subtleties' (xi, 202-3).[4] Wordsworth's first major publications An Evening Walk and Descriptive Sketches, were landscape-poems. For them, the picturesque includes the guide-books, journals, articles and letters of writers whose view of landscape is wider than pictorial. Gilpin's Tours of Scotland and the Lakes took him well beyond his initial restriction, in 1767, of the picturesque to 'that peculiar kind of beauty, which is agreeable in a picture'.[5] Represented chiefly by Gilpin, the picturesque gave the early Wordsworth a way of perceiving imaginatively the landscape that would be the centre of his attempts to realize imagination. It offered a prose tradition which, fathered by Burke and his reading of Milton, had assimilated the abstract concepts of the Enquiry into ... the Sublime and Beautiful to the viewing of natural scenery.[6] Finally, it provided a way of reading, and re-applying, the landscape-poetry of (among others) Virgil and Thomson.

That The Prelude distorts the picturesque is a reflection of its strategy of imaginative fall and recovery. Wordsworth is not just rewriting Paradise Lost: he is rewriting personal history within a framework inherited from Milton, but which he seeks to outmanoeuvre by engineering, and then disclaiming, a fall. The five-Book Prelude of early 1804 minimises his picturesque 'degradation' as a 'transient' foible, and expresses the need, newly grafted onto the 'spots of time', to ensure

> Is lord and master, and that outward sense
> that the mind

> Is but the obedient servant of her will.
> (1805 xi, 242,250,270-2)

This patriarchal, though strangely androgynous, mind is in fact responsive -- to Coleridge. His withdrawal from a first enthusiasm for spiritualised matter, underway in 1801 with his letters to Wedgwood, is associated with a condemnation of sense-experience. In Joan of Arc, God's immanence in the material had enabled Coleridge to evade the tendency, in Newton's 'mechanic philosophy', of absenting the Deity from a world of autonomous physical forces (p. 42n). When refuting 'Hartley's system' in Biographia VI, however, Coleridge re-applies his early critique to the sensuous 'despotism' of all materialism:

> Under that despotism of the eye ... under this strong sensuous influence, we are restless because invisible things are not the objects of vision ... (CC 7 i, 107)

A separate annotation attacks

> that Slavery <of the Mind> to the Eye and <the> visual Imagination (or Fancy), <under the influence of> which <the Reasoner> must have a picture and mistakes surface for substance ... (CC 7 i, 107n)

Yet Wordsworth's relation to the picturesque may be said to define a process of vision peculiar to him, so revealing an imagination that is both pre- and post-Coleridgean.

The distinction between mind and eye, between vision and sight, is avowed by Gilpin himself.[7] But in its concern for the visual properties of landscape, the picturesque makes way for a 'despotic' inversion of The Prelude's new hierarchy (xi, 173). In 1804, Wordsworth exalts a mind that is 'lord and master' of its 'obedient servant', the merely 'outward sense', to cancel the degradation of a younger self, in whom 'the eye was master of the heart' (xi, 171). But the adult poet marginalises the

picturesque to serve his own purposes as well as Coleridge's. Critics who take him at his word fail to recognise that he divides the aesthetic against itself.[8] Its Burkean and creative wing is annexed in the cause of 'Wordsworthian' imagination, while the 'picturesque' is defined solely in terms of the pictorial.[9] This is correct in the strictest sense of the picturesque as 'a term expressive of that peculiar kind of beauty, which is agreeable in a picture'; but does not tally with Wordsworth's own inspired confiscation of its more imaginative approaches to landscape. Heffernan astutely observes that

> In seeking to define just what is genuinely original about the vision of landscape represented in romantic poetry and painting, we sometimes find ourselves reenacting the strategies with which the poets and painters sought to define their own originality -- especially when we take at face value their often overstated assertions about the extent to which they are repudiating or transcending the past. But our real task is analogous to theirs. Instead of indulging the illusion that the romantics could somehow manage to abandon art for nature ... we must rather try to understand just how they re-created their respective arts in the very act of re-creating nature. (Re-Creation of Landscape, 17)

Wordsworth's revision of earlier representations of landscape also describes the revisionary process by which he interpreted the natural world.

The Prelude's critique of the picturesque is based on much earlier theorising. The division of the pictorial from the imaginative, and of sight from vision, begins in a note to line 347 of Descriptive Sketches:

> I had once given to these sketches the title of Picturesque; but the Alps are insulted in applying to them that term. Whoever, in attempting to describe their sublime features, should confine himself to the cold rules of painting would give his reader but a

> very imperfect idea of those emotions which they have the irresistible power of communicating to the most impassive imaginations. (Birdsall, 72)

The 'rules of mimic art' scorned by The Prelude do little more than reiterate the 'cold rules of painting' rejected by Descriptive Sketches. In each case, Wordsworth defines the picturesque from a narrowly semantic position, thereby isolating it as a 'term' that does not apply to his own practice. Citing the Descriptive Sketches note, Heffernan infers an opposition in Wordsworth of eye and heart, or visual and emotional values.[10] But the presiding contraries are of visual and visionary perception (the latter, as The Pedlar makes clear, being axiomatically a state of exalted feeling). The 'emotions' irresistibly communicated by the Alps are those belonging to moments of vision. Hence Wordsworth's quarrel with the picturesque as pictorial representation: the visionary cannot be visualised. 'The fact is', continues his note,

> that controuling influence, which distinguishes the Alps from all other scenery, is derived from images which disdain the pencil. (Birdsall, 72)

Wordsworth is alluding to well-known lines from William Mason's dramatic poem, Caractacus, which sense a 'hidden power' in 'untam'd nature, / Controuling sober reason'.[11] The note's 'controuling influence' is the sublime power exerted over the mind by its 'images' of the Alps. But this power exists by virtue of the fact that the images transcend the pictorial. And to 'describe' the Alps requires a correspondingly visionary medium. Wordsworth's 'disdain' for 'the pencil' is for an art limited to visual notation. Implicit in his relegation of

painting is a regard for a poetic system of signs that may adequately represent the effect of the sublime on the mind.[12]

The fact that, despite its 'direct attack' on the picturesque, the poem is influenced by it, leads J.R. Watson to suspect 'a divided mind in Wordsworth's approach to the subject of Alpine landscape' (op. cit., 74). Like the distinction between the imagination and the eye, this is a division within the aesthetic itself. In Ramond de Carbonnières, Wordsworth would have found a categorical statement on the futility of rendering the Alps pictorially:

> Tout ce qui pourroit représenter ces monts, manque de grandeur, & la grandeur est ce qui les caractérise. (Lettres de M. William Coxe ii, 140)

Gilpin, too, makes constant allowances for grandeur:

> We speak of the grand scenes of nature, tho uninteresting in a picturesque light, as having a strong effect on the imagination -- often a stronger, than when they are properly disposed for the pencil. (Three Essays, ii)

John R. Nabholtz's claim that 'picturesque vision did not inhibit or cancel out other reponses' is altogether just.[13] By temperament and Cumbrian birth, Gilpin favoured the sublime. But he remained uneasy about its relation to the pictorial, and, as Christopher Hussey observes, 'had to decide repeatedly at what point it ceased to be possible to delineate'.[14] Thus it is that Wordsworth's escape-route beyond the pictorial is provided by the picturesque itself.

The definitions of sublimity in Descriptive Sketches are formed from a passage of the Lakes Tour, where Gilpin declares of mountainous landscape:

> The wild sallies of untutored genius often strike the imagination more, than the most correct effusions of

> cultivated parts. Tho the eye therefore might take more pleasure in a view (considered merely in a picturesque light) when a little adorned by the hand of art; yet I much doubt, whether such a view would have that strong effect on the imagination; as when rough with all it's bold irregularites about it; when beauty, and deformity, grandeur and horror, mingled together, strike the mind with a thousand opposing ideas; and like chymical infusions of an opposite nature, produce an effervescence, which no harmonious mixtures could produce.
>
> Surely there is a hidden power, that reigns
> 'Mid the lone majesty of untamed nature,
> Controuling sober reason -- (i, 121-2)

Gilpin recognises a Nature that, like the genius of Pope's Essay on Criticism, can 'snatch a Grace beyond the Reach of Art' (l. 155). It is an irony of Wordsworth's genius that one of his strongest reactions against an aesthetic is also indebted to it. The 'controuling influence' of his note attacking the picturesque refers to verses from Mason's drama, and a concept of the sublime, promoted by Gilpin himself.

In annotating Descriptive Sketches for publication in January 1793, Wordsworth went back to its first encounter with the Alps, described in the opening lines by direct quotation from Gilpin's version of Caractacus.[15] A further reading, of Gray, placed this quotation within a symbolic landscape: for Wordsworth in 1790, as for Gray in 1739, the spiritual sublime had been emblematised by the monastery of the Grande Chartreuse.[16] But, by the time Descriptive Sketches came to be written, the sacred power that had awed them both was felt to have fallen with the recent expulsion of the monks by French Republicans (May-October 1792):

> Where now is fled that Power whose frown severe,
> Tam'd 'sober Reason' till she crouch'd in fear?[17]

In 1759, the year Burke reissued his Enquiry into a sublime that 'anticipates our reasonings' (p. 57), Mason responded with a power 'Controuling sober reason'. Gilpin's awareness of the correspondence appears in his Burkean interpretation of that power, which is ascribed to 'a thousand opposing ideas' that 'strike the mind ... and like chymical infusions of an opposite nature, produce an effervescence, which no harmonious mixtures could produce'. The grand landscape of the Lakes Tour playfully adapts the sublime that Burke had found in a paradoxical meeting of opposites. Of Milton's depiction of a God who is 'Dark with excessive bright' (PL iii, 380), the Enquiry remarks:

> Thus are two ideas as opposite as can be imagined reconciled in the extremes of both; and both in spite of their opposite nature brought to concur in producing the sublime. (p. 81)

Gilpin's stress on the principle that extremes meet, and the chemical metaphor he uses to translate it, are drawn on by Wordsworth, both in his note on the picturesque, and in the verse to which it refers. The 'chymical infusions' of the Lakes Tour are instilled in a cosmic alchemy:

> Behind his sail the peasant strives to shun
> The west that burns like one dilated sun,
> Where in a mighty crucible expire
> The mountains, glowing hot, like coals of fire.
> (Descriptive Sketches, 344-7)

Gilpin's notion of sublimity as the 'effervescence' of opposites 'mingled together' (instead of the beautiful's 'harmonious mixtures' of parts) lies behind Wordsworth's demand that 'unity of ... impression' accompany grandeur. Both note and verse deal in light that is 'Dark with excessive bright' -- dark, that is, with a dimming of sense perception already

characteristic of the visionary in Wordsworth. The sunset in whose blinding radiance the Alps 'expire', performs the natural magic described by Burke's Enquiry:

> Extreme light, by overcoming the organs of sight, obliterates all objects, so as in its effect exactly to resemble darkness. (p. 80)

Like the Alpine sublimity it is used to define, the obliterating light of Descriptive Sketches transcends the pictorial to become what Shelley would call 'imageless'. It eludes the lights and shades of 'the pencil'. 'Had I wished to make a picture of this scene', explains Wordsworth,

> I had thrown much less light into it. But I consulted nature and my feelings. The ideas excited by the stormy sunset ... owed their sublimity to that deluge of light, or rather of fire, in which nature had wrapped the immense forms around me; any intrusion of shade, by destroying the unity of the impression, had necessarily diminished it's grandeur. (Birdsall, 72)

It is in the outright repudiation of chiaroscuro that Descriptive Sketches takes issue with the picturesque. As we shall see, Wordsworth is denying one facet of his own aesthetic interests. Siding with Burke and the Miltonic sublime of extreme light, his note spurns the visual checks and balances of Gilpin, for whom 'a sun-set' is 'not merely a flood of splendor, but contrasted by the fullest depth of shade' (Lakes Tour i, 175).[18] Gilpin may allude to the Burke who finds 'two ideas as opposite as can be imagined reconciled in the extremes of both', but, as an artist, stops short of his extremity:

> It is much easier to carry off justly a light or shade; and blend it gradually with it's opposite; than to manage with just expression the extremes of either, when brought into contact. (Scottish Tour i, 151)[19]

This is not to say that the picturesque excludes the verbal rendering of extremes. Hutchinson's Excursion to the Lakes, which Wordsworth consults for The Borderers,[20] and which (with references to Thomson, Poussin, Claude and Salvator, Mason's English Garden and John Brown's Letter at Keswick) is a picturesque medley, recounts a memorable sunset on 'HULL'S-WATER' (Ullswater):

> the vapours which hung with a grey hue over the hills now assumed a flame colour, and seemed to wind up a multitude of glowing streams in the most grotesque figures; whilst all below was sinking from the eye into a solemn confusion; -- the whole range of mountains appearing as if on fire, the images of Ovid immediately occurred to my memory:
>
> ---- 'Caucasus ardet
> Ossaque cum Pindo, marjorq[ue]; ambobus Olimpus
> Aeriaeq[ue]; Alpes, & nubifer Apenninus.'[21]
>
> (pp. 55,79-80)

Like Wordsworth's, Hutchinson's mountain sunset is a 'deluge of ... fire' which poetry alone can describe. The brilliance of the reflected light makes him reach for the hyperbole of classical myth, where mountains are set 'on fire' by the sun-chariot that slips from Phaethon's control. With its 'glowing streams', 'grotesque' flame-coloured vapours, and fiery mountains, Hutchinson's scene brings Ovidian metamorphosis to a realm of natural change. Such transformations of landscape are central to the picturesque. In Wordsworth, they come to represent the process of imaginative revision and, ultimately, imagination itself.

In June 1791, and in the phraseology of Addison and Akenside, Dorothy writes of her brother William:

> his pleasures are chiefly of the imagination, he is never so happy as when in a beautiful country.
>
> (EY, 52)

Imagination and landscape are explicitly linked. If Gilpin encouraged Wordsworth to look creatively at scenery, he also provides a reading of the early poetry in terms of the lifelong 'pleasures' already apparent to the poet's sister. Fostered by the picturesque, moments of imagination are present from the start, and are found in landscapes that foreshadow the great scenes of The Prelude.

ii. The Medium of Vision

Wordsworth's use of Gilpin to transcend the picturesque in Descriptive Sketches suggests he is reacting to his proximity in An Evening Walk. The claim to Alpine sublimity in 1792 is preceded, in 1789, by a picturesque tour of the Lakes. The title itself is a picturesque marker ('I shall never forget the sweet composure of an evening walk along the margin of the lake', recalls Gilpin of Loch Leven[22]), and the 'General Sketch' of the opening lines takes us rapidly down the River Derwent to the Fall of Lodore, and thence to Rydal, Grasmere, Windermere and Esthwaite. Zera Fink has recorded Wordsworth's crossing of Gray with Clarke in his picture of Grasmere.[23] The whole passage assumes acquaintance with the famous 'stations' and 'prospects' of the region, and with the literature that defined them. On one level, An Evening Walk is an ambitious attempt to versify the prose Tours of scenes familiar from childhood and now revisited after a year at Cambridge.[24] But the poetry is sustained by observation of a more detailed and experimental kind. Its overriding obsession is with effects of light and shade -- the art of chiaroscuro on which the picturesque view of Nature is based.

Chiaroscuro describes both the painterly handling of light and shade, and the perception of such contrasts in the natural world. For Constable, though, chiaroscuro is neither technique nor veneer, but 'the soul and medium of art'.[25] To Hazlitt, it characterises the Romantic imagination itself. Playing on 'medium' (as a term for the vehicle with which pigments are mixed, and for the creative filtering of impressions), Hazlitt

makes the master of chiaroscuro, Rembrandt, 'the least classical and the most romantic of all painters':

> He might be said to have created a medium of his own, through which he saw all objects .... He took any object, he cared not what ... and from the light and shade which he threw upon it, it came out gorgeous from his hands .... His pictures may be said to be 'bright with excessive darkness.' ... In surrounding different objects with a medium of imagination, solemn or dazzling, he was a true poet ...
>
> (Howe xviii, 122-3)

In creating a 'medium of his own, through which he saw all objects', Rembrandt curiously resembles Wordsworth's Rivers, viewing society 'through an optical glass of a peculiar tint'.[26] It is not surprising that in The Spirit of the Age the Rembrandt who 'transforms ... a common figure, into an ideal object', is compared to Wordsworth, 'investing the minute details of nature with an atmosphere of sentiment' (p. 149). Hazlitt's essay on the Fine Arts appears in 1816, and a nearer context for his 'surrounding [in]different objects' with Rembrandtian imagination is the Biographia, written in 1815 and published in July 1817. There, Coleridge defines 'the two cardinal points of poetry' --

> the power of exciting the sympathy of the reader by a faithful adherence to the truth of nature, and the power of giving the interest of novelty by the modifying colours of imagination

-- and describes their new combination in Lyrical Ballads as having the effect of chiaroscuro on landscape:

> The sudden charm, which accidents of light and shade, which moon-light or sun-set diffused over a known and familiar landscape, appeared to represent the practicability of combining both. These are the poetry of nature. (CC 7 ii, 5)

The poetry is simultaneously 'of nature' and 'of imagination', its landscape 'known and familiar' and given 'the interest of novelty by modifying colours'. As Heffernan remarks, Coleridge 'represents a process of visible transformation that in turn symbolizes a process of imaginative transformation -- the re-creation of nature in poetry' (Re-Creation, 46-7). Wordsworth's poetry stems from the assumption that the picturesque medium of chiaroscuro is also a mediation or articulation of vision.

Despite its title, An Evening Walk begins at midday, largely, it would seem, to record atmospheric effects. Couplets eventually adapted for The Ruined Cottage offer a panoramic view, with heat-haze in one direction and contrasting masses of light and shade in the other:

> When, in the south, the wan noon brooding still,
> Breath'd a pale steam around the glaring hill,
> And shades of deep embattl'd clouds were seen
> Spotting the northern cliffs with lights between ...[27]

The 'glaring' effect of 'pale steam' is inspired or 'Breath'd' by a 'brooding' noon. This naturalising of the Creation may seem unwarranted, but derives authority from an idea fundamental to Gilpin, that the 'grosser atmosphere' of Britain has a creative office in landscape (Lakes Tour i, 11). In September 1790, Wordsworth transfers his observation of 'pale steam around the glaring hill' to the banks of Lake Geneva. As a sightseer on his first Tour of the Continent, he finds the obscuring of scenery frustrating rather than inspirational:

> The lower part of the lake did not afford us a pleasure equal to what might have been expected from its celebrity. This was owing partly to its width, and partly to the weather, which was one of those hot glaring[28] days .... But the higher part of the lake made us ample amends ... the banks of the water are infinitely more picturesque, and as it is much

> narrower, the landscape suffered proportionally less from that pale steam which before almost entirely hid the opposite shore. (EY, 33; my italics)

An Evening Walk opens by touching on the 'brooding' function of noon. While the distance is filled in with lights and shades, groups of figures complete the foreground: 'herds amid' the tide', schoolboys and deer, horses and a swain (ll. 58-70) make up what Gilpin calls the 'picturesque ingredients' of the scene (Lakes Tour i, 125).[29] But the images of heat and light lead up to a strong, and picturesque, contrast, in the new direction of the 'walk':

> -- Then Quiet led me up the huddling rill,
> Bright'ning with water-breaks the sombrous gill ...

It is a transition recommended by Gilpin himself. His Scottish Tour observes that the 'recesses' of woody dells 'have always a wonderful effect on the imagination' (ii, 65-6), his Lakes Tour, that 'gill[s]'

> are the most beloved haunts of solitude and meditation; and of all the parts of this delightful scenery, afford the most refreshing refuge from noon-tide heat. (i, 114-15)

The meditative poet of An Evening Walk has retreated to the well-known 'features' that 'characterize' the Lower Falls at Rydal (identified, with deference to the fashionable tourist, in a note to line 83):

> -- Then Quiet led me up the huddling rill,
> Bright'ning with water-breaks the sombrous gill;
> To where, while thick above the branches close,
> In dark-brown bason its wild waves repose ...
> Sole light admitted here, a small cascade,
> Illumes with sparkling foam the twilight shade.
> Beyond, along the visto of the brook,
> Where antique roots its bustling path o'erlook,
> The eye reposes on a secret bridge
> Half grey, half shagg'd with ivy to its ridge.
> (ll. 71-84)

In this consciously wrought picture, the Rydal Falls are composed of tensions of light and dark. Illumination is focussed on the 'Sole light' of the cascade, darkness on the 'twilight shade' surrounding it; and the eye is then drawn, as in a painting, to rest on the central, slightly mysterious 'secret bridge'. It is elegantly done. Wordsworth's 'visto' is an exercise in chiaroscuro and, as J.R. Watson has pointed out, his verse emulates Gilpin's own description of the Rydal Falls.[30] By a happy coincidence of the picturesque and its picture-making demands, the Falls are 'seen from a summer-house' built twenty yards below, 'appearing through the window', the Lakes Tour informs us, 'like a picture in a frame'. Although he ignores the 'secret bridge' (visible in paintings by Farington and Wright of Derby),[31] Gilpin teaches Wordsworth the 'long perspective view of the stream, as it hurries from the higher grounds',

> tumbling, in various, little breaks, through it's rocky channel, darkened with thicket, till it ... rushes into the bason, which is formed by nature in the native rock. (i, 162)

So much for the 'visto'. As he goes on, Gilpin's emphasis on contrast and its importance for the picturesque offers the Evening Walk lines their controlling idea -- and the grounds for Wordsworth's rebellion in Descriptive Sketches:

> The dark colour of the stone, taking still a deeper tinge from the wood, which hangs over it, sets off to wonderful advantage the sparkling lustre of the stream; and produces an uncommon effect of light. It is this effect indeed, from which the chief beauty of the scene arises. In every representation, truly picturesque, the shade should greatly overbalance the light.

Gilpin, Wordsworth would be aware, is himself drawing on an earlier account of the scene, given by Mason in a footnote to his edition of Gray. Echoing the famous letter sent by Gray from the Grande Chartreuse, and included in the edition[32] -- 'Not a precipice, not a torrent, not a cliff, but is pregnant with religion and poetry' -- Mason had exclaimed of Rydal:

> not a little fragment of rock thrown into the bason, not a single stem of brushwood that starts from its craggy sides but has its picturesque meaning; and the little central stream dashing down a cleft of the darkest-coloured stone, produces an effect of light and shadow beautiful beyond description.
> (Mason, 66,366)

Nature at Rydal, rather than the Chartreuse, is the 'miniature painter' of a scene of 'studied' finish.

In the central landscape-painting of An Evening Walk, tensions of light and shade are used to represent a moment of imagination. Since it exists in the meeting of night and day, twilight becomes an hour of natural magic, introduced with sacramental and romance associations:

> Now with religious awe the farewel light
> Blends with the solemn colouring of the night;
> Mid groves of clouds that crest the mountain's brow,
> And round the West's proud lodge their shadows throw,
> Like Una shining on her gloomy way,
> The half seen form of Twilight roams astray ...
> (ll. 329-34)

This is densely worked poetry. A note to line 333 identifies the allusion to The Faerie Queene, in which Una's 'angel face / As the great eye of Heaven shined bright, / And made a sunshine in that shady place' (I iii 4). An Evening Walk, however, makes 'the shade ... overbalance the light'. For Spenser, Una is like the sun; for Wordsworth she unites both night and day and approximates the 'half seen form of Twilight'. The scene also

forges direct links with the picturesque. Line 330, and the 'deep determin'd gloom' of line 338, borrow respectively from Gray's record of an evening walk by Derwentwater, when he 'saw the solemn colouring of the night draw on',[33] and Gilpin's observation of 'how deep and determined the shadows are at noon' (Lakes Tour i, 90; my italics).[34] The picturesque is crucial too for the moment of imagination that follows.[35]

An Evening Walk expresses an analogy between the lake in its power of reflection, and the mind in its response to the natural world. On reworking the poem at Windy Brow in April-June 1794, Wordsworth extends the comparison, by analysing a reflexivity he later epitomised in There was a Boy:[36]

> Blest are those spirits tremblingly awake
> To Nature's impulse like this living lake,
> Whose mirrour makes the landscape's charms its own
> With touches soft as those to Memory known;
> While, exquisite of sense, the mighty mass[37]
> All vibrates to the lightest gales that pass.
> (1794, 191-6)

Wordsworth has skilfully condensed Gilpin's panegyric on the combined reflective power and 'exquisite sensibility' of lakes: acting as 'a perfect mirror', they are also 'tremblingly alive all over', even to 'a breath of air, which nothing else can feel', so that

> a great master of nature has nobly styled them, living lakes:
> ----------Speluncae,
> Vivique lacus.[38]-------- (Lakes Tour i, 99,100,95)

As its tendency to 'glow all over with correspondent tints' implies, water represents for Gilpin a vitally responsive form of painting (i, 99). For Wordsworth, the lake is explicitly analogous to the mental process of imaginative 'spirits', in its

power both of reflection ('Memory') and of vibration (present susceptibility).

The 1794 revisions of An Evening Walk return to passages of the Lakes Tour that served for different readings in the text Wordsworth published in 1793. Gilpin also defines the lake as a medium of chiaroscuro. Identifying the 'tremulous shudder' that runs in 'lengthened parallels ... [of] lights and shades' as 'the most picturesque form, which water assumes', he adds:

> the painter may take great liberties, in point of light and shade, in his representation of water. It is, in many cases, under no rule, that we are acquainted with; or under rules so lax, that the imagination is left very much at large. (i, 100-2)

Both the freedom from restraint, and the antagonistic separation of light and dark, are found in the original Evening Walk:

> Long streaks of fairy light the wave illume
> With bordering lines of intervening gloom,
> Soft o'er the surface creep the lustres pale
> Tracking with silvering path the changeful gale.
> (ll. 341-4)

In describing the Rydal Falls, Gilpin had remarked on the 'magical effect of light picturesquely distributed' (i, 163). Wordsworth redefines such magic in the chiaroscuro of a lake that is 'painted' by breezes in moonlight:

> -- 'Tis restless magic all; at once the bright
> Breaks on the shade, the shade upon the light,
> Fair Spirits are abroad; in sportive chase
> Brushing with lucid wands the water's face ...
> (ll. 345-8)

The formal qualities of the Rydal scene have been discarded in favour of a rapid sketch. The verse renders both the water's restlessness, and the poet-artist's urgency in capturing a brief twilight. Magic is constituted in the meeting of light and

dark, and the energy with which each component invades the other's space:

> at once the bright
> Breaks on the shade, the shade upon the light ...

Such quicksilver vitality and instability is quite unlike the Augustan balancing of tones seen in the Epistle to Burlington:

> The Wood supports the Plain, the parts unite,
> And strength of Shade contends with strength of Light.
> (ll. 81-2)

Instead of Pope's sweeping and panoramic control, it is the detail of The Task, with its delicate alertness to the natural world, that informs the 'restless magic' of Wordsworth's lake. The 'Spirits ... in sportive chase / Brushing with lucid wands the water's face', derive from Cowper's observation of trees and their shadows:

> The chequer'd earth seems restless as a flood
> Brush'd by the wind. So sportive is the light
> Shot through the boughs, it dances as they dance,
> Shadow and sunshine intermingling quick,
> And dark'ning and enlight'ning ... (Task i, 344-8)[39]

In March 1804, the movement of Wordsworth's twilit lake, and Cowper's 'Shadow and sunshine intermingling quick', are refashioned in the open and vigorous association of the Prelude Cave, whose torchlit roof

> instantly unsettles and recedes --
> Substance and shadow, light and darkness, all
> Commingled ... (1805 viii, 718-20)[40]

An Evening Walk retains a limiting preciosity. To see breezes ruffling water as cosmetic artists-cum-magicians, 'Brushing with lucid wands the water's face', is more fanciful than imaginative. But Coleridge's discrimination does not yet apply. The 'Fair Spirits' are summoned by a Wordsworth who knowingly

alternates eighteenth-century conceptions of the beautiful and sublime.[41] His first long poem, The Vale of Esthwaite, projects its imaginative experience of landscape in terms of a sublime chiaroscuro. In one extract, the heightened perception of white water as a Gothic 'Spectre' is meant to evoke a Burkean terror contrary to the gently emotive 'Fair Spirits' of the ruffled lake:

> The torrent's yelling Spectre, seen
> The black arch'd boughs and rocks between
> That Shed impenetrable night
> Shot from the cliff in robe of white ...[42]

As descendants of the 'machinery' of sylphs in The Rape of the Lock, the spirits of An Evening Walk signal the creation of their own imaginative moment. Through a projection that The Ruined Cottage identifies as 'the strong creative power / Of human passion' (ll. 78-9), the landscape begins to respond to the mind. Not the poet, but the hills, are enchanted, and by a music that in its sourcelessness seems wholly imaginary:

> music stealing round the glimmering deeps
> Charms the tall circle of th' enchanted steeps.
> -- As thro' th' astonish'd woods the notes ascend,
> The mountain streams their rising song suspend ...
> (ll. 349-52)

While the music casts its spell, the landscape is stilled in an enactment of the poet's own imaginative response. At the collapse of this moment --

> -- The pomp is fled, and mute the wondrous strains,
> No wrack of all the pageant scene remains
> (ll. 359-60)

-- Wordsworth's allusion to The Tempest deliberately casts the preceding lines as the conjuring of an imaginative interlude. The 'pageant scene' refers to Prospero's association of the

decay of imagination with the end of the world, which 'shall dissolve, / And like this insubstantial pageant faded / Leave not a rack behind' (IV i 154-6). Nightfall ending the play of light in darkness, rather than Caliban, destroys Wordsworth's 'restless magic'. Gilpin's Lakes Tour had observed of the 'powers ... of light and shade' exhibited at sunset:

> The whole was a scene of glory -- but a scene of glory painted by the hand of nature .... it was a transitory vision. While we gazed; it faded ... (i, 174-5)

The tension of light and dark derives value from its representation, in Genesis, of Creation itself. In Paradise Lost V, Raphael speaks of 'that high mount of God, whence light and shade / Spring both', and describes nightfall in Heaven in terms of this primaeval antagonism:

> the face of brightest heaven had changed
> To grateful twilight ... (v, 643-5)

The twilight 'face' of Wordsworth's lake, brushed by spirit-breezes, tacitly institutes a moment of human creation. In The Prelude, this creation is signified by symbolic oppositions of 'light and darkness' (1805 viii, 719). But the genesis of these oppositions is more truly determined by the oxymoron of Milton's Hell -- by the light which is yet 'No light, but rather darkness visible' (PL i, 63). It is to this paradox that Wordsworth insistently returns when defining the obscurity of imaginative vision.

Wordsworth had thought long and deeply about a visible darkness before it emerged, with apparent spontaneity, in the landscapes of The Prelude. Like his interest in the mind, this is an early and abiding preoccupation. And it too is encouraged

by the picturesque, which inherits from Burke a rejection of (Enlightenment) clarity for a darkness that is 'more productive of sublime ideas than light' (Enquiry, 80). Since obscurity gratifies where 'the eye is lost', and 'active fancy travels beyond sense, / And pictures things unseen',[43] the imaginative faculty becomes identified with the medium in which it works. Gilpin applies the concept of a darkness that 'leave[s] room for the imagination' to his views on landscape (Lakes Tour i, 49). And, from the letter of his 1790 Tour, to his revisions of An Evening Walk four years later, Wordsworth returns with remarkable persistence to Gilpin's use of a Miltonic 'darkness visible'.

Towards the end of the 1793 Evening Walk, a night scene is drawn in chiaroscuro by a 'clear-bright Moon':

> From the dark-blue 'faint silvery threads' divide
> The hills, while gleams below the azure tide...
> (ll. 423-8)[44]

Wordsworth's quotation refers to a key passage of the Lakes Tour, where (despite being difficult to 'manage' in painting) moonlit scenes are valued for their effect on the mind in 'tracing', or partly revealing, uncertain shapes:

> That shadowy form of great objects, which is sometimes traced out by a silver thread, and sometimes by a kind of bright obscurity on a darker ground, almost oppresses the imagination with sublime ideas. Great effects also we sometimes see of light and shade, tho only faintly marked. In the absence of colour, the clair-obscur is more striking ... (ii, 83; my italics)

If the Lakes Tour provides the detail of 'silvery threads' marking one dark area off from another, its connection of 'sublime ideas' with a 'bright obscurity' is still more significant. Like Burke before him, Gilpin is giving fresh

impetus to a familiar term: 'bright obscurity' merely inverts the oxymoron 'darkness visible', while its French equivalent, 'the clair-obscur' (acknowledged by Wordsworth's punning 'clear-bright Moon'), translates the Italian 'chiaroscuro'.[45] The painterly has been redefined by native and literary theories of grandeur.

Where Burke had extended the range of Milton's influence by analysing Paradise Lost within an aesthetic of the sublime, Gilpin appropriates both Milton and Burke to the viewing of natural scenery.[46] Wordsworth is quick to play on these interrelations, initially in the letter of his 1790 Tour, which transfers to Lake Geneva Gilpin's memory (prompted, it happens, by a wish to see Ullswater by moonlight) of the 'shadowy form of great objects ... traced out ... by a kind of bright obscurity'. The Swiss landscape, Wordsworth tells his sister, was spoiled by 'one of those hot glaring days in which all distant objects are veiled in a species of bright obscurity' (EY, 33). An awareness of the Miltonic derivation of the oxymoron, and its place in the rhetoric of the sublime, is hinted by the change of noun: Wordsworth's is not 'a kind', but 'a species', of bright obscurity. The revision tacitly follows the section of the Enquiry that reads Milton's address to God -- 'Dark with excessive light thy skirts appear'[47] -- as itself a variation on his theme of 'darkness visible'. The poet, 'amidst that profusion of magnificent images', retains 'the obscurity which surrounds the most incomprehensible of all beings': 'possessed with the power of a well managed darkness', declares Burke,

> our author had the secret of preserving this idea, even when he seemed to depart the farthest from it,

> when he describes the light and glory which flows from the divine presence; a light which by its very excess is converted into a species of darkness ...
> (Enquiry, 80)

This analysis is crucial to Wordsworth. By wedding Gilpin's 'bright obscurity' to a concept of light as 'a species of darkness', the 1790 letter acknowledges the whole tradition that defines sublimity by a paradoxical relation of light to dark. By the time of the 1805 Prelude, the recognition has become densely symbolic. The landscapes of Snowdon, Gondo and the Cave transpose the picturesque's definition of landscape in chiaroscuro to the visions of a mind that (like Milton's God) is 'Dark with excessive bright' -- whose claim to divine glory subsists in a representation of its mysterious obscurity.

In 1790, Wordsworth has no more serious intent than to describe his disappointment in Lake Geneva. Yet his use of the Lakes Tour reveals a Burkean understanding that Miltonic paradox rests, not just in a meeting of extremes, but in their conversion into each other. Ostensibly recalling failed expectations, the letter proscribes failure, and revises the original experience, by invoking a discourse of sublime perception. Wordsworth's underlying interest in a light whose excess converts it to darkness becomes apparent when he uses the letter (and its source in Gilpin) in the 1794 revisions of An Evening Walk:

> How pleasant, as the sun declines, to view
> The total landscape change in form and hue!
> Here, vanish, as in mist before a flood
> Of bright obscurity, hill, lawn, and wood ...
> (1794, 155-8)

These lines mark a new departure. Milton's paradox, reinterpreted by Gilpin, has been extended to the act of seeing itself: the 'view' is of an invisible, or 'vanishing', landscape. As if it were 'mist' closing over the scene, excessive light transforms and blocks sense perception. For the 1805 Prelude, this constitutes the usurpation of the real by the imaginary. Here, the process occurs in a natural setting, and the poetry experiments with a light that leaves room for the mind without figuring it. But already the concern is for the loss of ordinary sight in the revisionary.

The foisting of ideal on real is seminal to the Wordsworth who requires that mental vision obscure the limited clarity of the actual. With its penchant for judging scenery by artistic ideas, a similar projection is inherent in the picturesque. By stressing its second term, Gilpin reads 'darkness visible' as an alternative mode of vision (or painting):

> amid the obscurity, which now overspread the landscape, the imagination was left at large; and painted many images, which perhaps did not really exist, upon the dead colouring of nature.[48] Every great and pleasing form, whether clear, or obscure, which we had seen during the day, now played, in strong imagery before the fancy: as when the grand chorus ceases, ideal music vibrates in the ear.
> (Lakes Tour ii, 19)

In Wordsworth, scenery that is obscured by Miltonic excess allows the viewer to participate in its formation as if it were shrouded in the literal darkness of the picturesque (when, says Ann Radcliffe, 'the fancy ... wanders over landscapes partly of its own creation').[49] The darkness of obliterating light is created by the viewer, who then projects it onto the view. Thus, the Alpine images engulfed in the fiery 'deluge' of

Descriptive Sketches are followed, in the revised Evening Walk, by a landscape drowned in 'a flood / Of bright obscurity'; by a shepherd who,

> all-involved in wreathes of fire,
> Now shows a shadowy spot, and now is lost intire

and by a sun that 'flings a road of fire from shore to shore, / Whose splendour veils the glance of passing oar' (1794, 157-8,169-70,320-1). The frustration of sight lamented by Wordsworth the traveller to Geneva, is actively sought in this first poetry of vision. In 1798, the Pedlar responds to a world that is re-created in the first light of day by internalising the 'expiring', ineffable quality of Wordsworth's Alpine sunset:

> Oh then what soul was his, when on the tops
> Of the high mountains he beheld the sun
> Rise up and bathe the world in light ....
> Thought was not; in enjoyment it expired.
> (Pedlar, 95-7,110)

The redefinition of darkness as internal and metaphorical allows Wordsworth to transform chiaroscuro into a medium of vision, and so to anticipate its expression, in Hazlitt and Coleridge, of a Romantic imagination. As yet, however, natural light and shade are correlative to mental process, not cognate with the creative mind. In the revised Evening Walk, a picturesque night-scene produces an early definition of imagination. The shepherd observes only a scene of pastoral calm and moonlit flocks,

> But, in the poet's vision, shapes sublime,
> Obscurely shadowed, solemnize the time.
> (1794, 725-6)

The night lit by the moon corresponds to a dark poetic vision. The 'shapes sublime, / Obscurely shadowed' allude to the

uncertain 'shape' of Death in Paradise Lost, interpreted by Burke as the figure of a sublimity that transcends clarity. Wordsworth describes the visionary darkness he preserved from the distinctness of painting in Descriptive Sketches. Seventeen years later, in asserting the superiority of the literary to the pictorial, Coleridge too internalises the Enquiry's reading of Milton's Death. For Burke, 'The other shape, / If shape it might be called that shape had none' (PL ii, 666-7) is 'dark, uncertain, confused, terrible, and sublime to the last degree' (p. 59). For Coleridge in 1811, it is the supreme model of Romantic indeterminacy, a type of the 'grandest efforts of poetry',

> where the imagination is called forth, not to produce a distinct form, but a strong working of the mind, still offering what is still repelled, and again creating what is again rejected; the result being ... the substitution of a sublime feeling of the unimaginable for a mere image. (Raysor ii, 138)

The revised Evening Walk does not stray into an analysis beyond its received diction. But it does, like The Vale of Esthwaite, apply Burkean and picturesque theory, when it goes on to read the landscape in terms of the 'poet's vision'. The 'shapes sublime' are revealed to be the 'bards' of primitive Britain, projected onto the scenery they once inhabited:

> What Druid, calling from yon grey oaks, gleams,
> Dim as the mellowed foam of falling streams?
> (1794, 727-8)

As in the extract from The Vale of Esthwaite, the noise of water is personified as a spectral voice. The scene is imaginatively endowed with the forms of past poets, with whose political constancy Wordsworth identifies. Representing the 'last

barrier' of 'Freedom', the Druid bards had in these mountain retreats 'Wept the last remnant of the great and brave' to fall through Roman imperialism (1794, 730-6).[50] From the Lakes, Wordsworth in 1794 mourns the suppression of British liberty, and the year-old war with France. His 'shapes sublime ... solemnize', or consecrate, the time by connecting it with another age of poetic dissent. But it is the definition of imagination that endures. Four years later, the political content of these revisions is excised, and the 'sublime, / Obscurely shadowed' shapes are recast in a new 'poet's vision': that of the 'obscure sense / Of possible sublimity'.

iii. Darkness Visible

> Light, too, encrusts us making visible
> The motions of the mind ...
> (Wallace Stevens, Evening Without Angels)
>
> Caverns there were within my mind which sun
> Could never penetrate ... (1805 iii, 246-7)

In February 1798, and with the 1794 Evening Walk in mind, Wordsworth again revises Milton's 'darkness visible', to define the obscure origin of 'visionary power':

> In storm and tempest and beneath the beam
> Of quiet moons he wandered there -- and there
> Would feel whateer there is of power in sound,
> To breathe an elevated mood, by form
> Or image unprofaned -- there would he stand
> Beneath some rock, listening to sounds that are
> The ghostly language of the antient earth
> Or make their dim abode in distant winds
> Thence did he drink the visionary power[51]

'Sounds have a great power', states Burke's Enquiry (p. 82). In Wordsworth, the sublime evolves into a mythology of imaginative origin: sound has power because, as the primal, non-visual language of Nature, it 'breathes' or inspires its own elevation, and is the source of power, in the mind of the listener. And the moods that, like sound itself, are 'unprofaned' by imagery,[52] paradoxically convert this darkness into 'visionary power'.

These lines were probably written for the Pedlar, whose mind is formed from the evocation by the 'dim' and imageless in Nature of corresponding forces in his own nature. In the 1805 Prelude, literature is said to have a formative effect insofar as 'living Nature' in the reader educes the 'great Nature that exists in works / Of mighty poets' (v, 612-19). Ideally, the act of reading is a revision of actual experience. The presence of the natural world is reinforced in the reader, and endowed with Wordsworthian permanence, by the works from which he

'Receive[s] enduring touches of deep joy'. In this way, poetry becomes a second Nature, and its language a source of vision equivalent -- as Wordsworth's own diction establishes -- to the 'ghostly language' and landscape of 'In storm and tempest':

> Visionary power
> Attends upon the motions of the winds
> Embodied in the mystery of words;
> There darkness makes abode, and all the host
> Of shadowy things do work their changes there
> As in a mansion like their proper home.
> (1805 v, 619-24)

'Visionary power' is inherent in poetic language. Whereas 'distant winds' inspired the power of 'In storm and tempest', 'the winds / Embodied in the mystery of words' claim that inspiration is rendered incarnate in poetry. Both the 'ghostly language' of Nature, and its human equivalent, are mystifications of the inspiring Word of God, alike dependent on a 'darkness', or Burkean imprecision, in language. But the 'Visionary power ... Embodied in', and received from, poetic words makes their darkness visible:

> Even forms and substances are circumfused
> By that transparent veil with light divine,
> And through the turnings intricate of verse
> Present themselves as objects recognised
> In flashes, and with a glory scarce their own.
> (v, 625-9)

Since its naturalisation in the couplets of 1794, 'darkness visible' has come to denote a sophisticated theory of vision and language. Here, Wordsworth is displacing Miltonic paradox with his own, and thereby claiming to himself a revisionary power. The 'veil' of language is 'transparent' yet transfiguring. From their 'abode' of 'darkness', words surround the world they describe with 'light divine' -- 'shadowy things' endow

'substances' with a Platonic ideality.[53] This 'Visionary power' is doubly revisionary: it re-enacts the poet's own vision of objects and, in doing so, allows their transformation to be 'recognised' by the reader.

In the early Prelude, the 'In storm and tempest' lines provided its central definition of revision: the re-enactment of past emotion in present vision. From the 'fleeting moods / Of shadowy exaltation' received from 'listening to sounds',

> the soul
> Remembring how she felt but what she felt
> Remembring not retains an obscure sense
> Of possible sublimity, at which ...
> With growing faculties she doth aspire
> With facul[ties] still growing ... (Butler, 118)

The memory is as unprofaned by form or image as the sounds that prompted the original mood. The 'dim abode' of the sublime in Nature has become the mind's 'obscure sense' of its own 'possible sublimity'.[54] And the indefinite growth on which this possibility rests proceeds from internalising darkness in the form of 'visionary power'.

'In storm and tempest' idiosyncratically transforms the Miltonic and picturesque idiom of A Night-Piece, written the previous month in response to Dorothy's Journal entry of 25 January 1798. Rather than analysing creative moods, A Night-Piece uses a genre that is both literary and pictorial[55] simply to describe a 'vision' in terms of chiaroscuro:

> The sky is overspread
> With a close veil of one continuous cloud
> All whitened by the moon, that just appears,
> A dim-seen orb, yet chequers not the ground
> With any shadow -- plant, or tower, or tree.
> At last a pleasant instantaneous light
> Startles the musing man whose eyes are bent
> To earth. He looks around, the clouds are split
> Asunder, and above his head he views

> The clear moon and the glory of the heavens.
> There in a black-blue vault she sails along ...
> (ll. 20,1-11)

Though the moon has the revelatory 'glory' later seen on Mount Snowdon, and the lines were published among Poems of the Imagination in 1815, there is no allusion to The Tempest (Evening Walk, 360) and no Romantic allegory (1805 xiii, 66ff.). A reading of the vision is available only in the medium that conveys it. The 'musing man whose eyes are bent / To earth' is roused by a light that then expresses his awakening: 'He looks around, the clouds are split / Asunder'. What, in natural terms, is just the full emergence of the moon, is in visionary terms a miraculous sign. And an intensified chiaroscuro signifies a final intensification of 'vision':

> the gloomy vault ....
> Built round by those white clouds, enormous clouds,
> Still deepens its interminable depth.
> At length the vision closes ... (ll. 13-20)

The closing of the moon-filled vault is tacitly equated with a closure of mental vision.

In disclosing the 'foundations' of the Pedlar's mind, 'In storm and tempest' is fundamental to Wordsworth's own (Pedlar, 26). The formative experience that it brings to the early Prelude (where it is partly incorporated[56]) is not of closure, but of revision, and the endless growth derived from darkness, and perpetuated in obscurity. In the boat-stealing episode, the cliff that 'Rose up between [the child] and the stars'[57] blocks his ordinary perception with a landscape of absence, which is subsequently internalised as a monstrous growth of the mind:

> In my thoughts
> There was a darkness -- call it solitude,
> Or blank desertion -- no familiar shapes

> Of hourly objects, images of trees,
> Of sea or sky, no colours of green fields,
> But huge and mighty forms that do not live
> Like living men moved slowly through my mind ...
> (i, 112,122-8)

The child's 'growing faculties' accommodate the sublime by excluding the familiar. His sense of 'desertion' is taken from Lamb's poem, Composed at Midnight, 3-5:

> How total a privation of all sounds,
> Sights, and familiar objects, man, bird, beast,
> Herb, tree, or flow'r, and prodigal light of heav'n![58]

But Wordsworth transfers this Burkean experience of sublime 'privation'[59] to its imaginary afterlife, when by obsessive revision the single cliff proliferates into the titanic forms of 'unknown modes of being' (1799 i, 122).

The opening scenes of the 1799 Prelude are repeatedly set in moments of half-light. Of the child's unspoken awareness of the drowning on Esthwaite, Wordsworth recalls: 'Twilight was coming on, yet through the gloom / I saw distinctly ...' (i, 266-7). As a poet, he recalls a night-scene of Gilpin's Lakes Tour, in which Bassenthwaite appeared, 'through the uncertainty of the gloom, like something of ambiguous texture, spreading a lengthened gleam of wan, dead light' (ii, 21; my italics). This echo marks a Burkean connection in Wordsworth between vision and terror. Gilpin's evocative prose has already been drawn on in Salisbury Plain,[60] which first articulates a terroristic imagination through visions of human sacrifice. In 1793, state killings at home and in France profoundly develop Wordsworth's sacrificial sense in The Vale of Esthwaite,[61] and the Lakes Tour's images of the 'rites of superstition' performed in the 'magical circles' of Druids (ii, 28). Thus the traveller of

Salisbury Plain relates legends of Druid atrocities seen at the 'dread circle' of Stonehenge:

> And oft a night-fire mounting to the clouds
> Reveals the desert and with dismal red
> Clothes the black bodies of encircling crowds.
> It is the sacrificial altar fed
> With living men. (ll. 178,181-5)[62]

This is the hell, at once contemporary and ageless, of political tyranny, in which life is made victim to the false gods of war and power.[63] Salisbury Plain, and the nights Wordsworth spent crossing the place in 1793, form The Prelude's most dramatic version of 'darkness visible'. As Lady Macbeth summons the spirits of evil ('unsex me here'), so the poet invokes an apocalyptic privation of sight that will open a vision of terror:

> I called upon the darkness, and it took --
> A midnight darkness seemed to come and take --
> All objects from my sight; and lo, again
> The desart visible by dismal flames!
> It is the sacrificial altar, fed
> With living men ... (1805 xii, 327-32)

In contrast to Salisbury Plain, The Prelude is foregrounding a poetic act: the poet wills the experience of terror as an exercise of imaginative power -- and foregrounds his revision of Milton as a result. Like other Prelude readings of Milton's hell, this is concerned with the 'dark / Invisible workmanship that reconciles / Discordant elements' (i, 352-4). In May 1805, Wordsworth claims the vision of Druid sacrifice as his own, and introduces it as a sign that he meets his definition of the poet-prophet: 'he is enabled to perceive / Something unseen before' (xii, 304-5). He continues to revise Milton's paradox after transcribing the vision, to indicate that

it is the evidence of power and its transmission that matter now. In reading his own past, he privileges its imaginative (not its political) reading of 'the past, and things that may be viewed, / Or fancied, in the obscurities of time'. The writing of Salisbury Plain is taken as proof

> That in life's everyday appearances
> I seemed about this period to have sight
> Of a new world -- a world, too, that was fit
> To be transmitted and made visible
> To other eyes ... (xii, 354-5,369-73)

The 'new world', created by 'the object seen, and eye that sees', endorses Coleridge's myth -- after the Book of Revelation -- of 'A new Earth & new Heaven' (xii, 379; Letter To Sara, 317). Yet this revisionary perception has been 'made visible' by reconciling imagination with the 'darkness' of sacrifical terror (xii, 327). Wordsworth has again looked back to the period of fear he so effectively elided in Tintern Abbey, but the trauma of 1793, and its third-person representation in Salisbury Plain, is now absorbed into the egotistical 'Growth of a Poet's Mind'.

The early Prelude sites the terrible in landscapes that are marked by the presence of human death. Like De Quincey's, Wordsworth's childhood education is to 'see the things that ought not to be seen' (Lindop, 152). He first awaits the Drowned Man's resurrection, whose 'ghastly face' erupts into a 'beauteous scene / Of trees and hills and water' (1799 i, 277-9). Here, Wordsworth has imperceptibly stressed the visibility of darkness: 'through the gloom / I saw distinctly'. In the next encounter, both qualities become figurative. The first 'spot of time' deliberately returns to that 'twilight of

rememberable life', when the child who stumbles on the site of a murderer's gibbet is said to have evolved a 'visionary dreariness' (i, 298,322).

'Visionary dreariness' is Wordsworth's most succinct and witty revision of 'darkness visible'. Each side of the oxymoron is made to insist on the mind's activity: the landscape is 'invest[ed]'[64] with a 'dreariness' that passes for actual darkness and, in perceiving this quality, the mind renders it not just visible, but 'visionary' -- simultaneously producing, and produced by, the imagination.[65] Under the pressure of emotion released by imagining the gibbet, power is induced in an otherwise 'ordinary sight' (i, 320): the child is made to generate his own sublime.

The 1805 Prelude is overt and allegorical in constructing a revisionary grandeur. The Climbing of Snowdon transfers what Burke curiously terms Milton's 'power of a well managed darkness' from a Christian spirit-world to the human imagination. In the 'deep world / Of darkness' where God retained 'his glory unobscured', Wordsworth finds an image of 'The soul, the imagination of the whole' (PL ii, 262-5; 1805 xiii, 65). Having come 'to see the sun / Rise from the top of Snowdon' (xiii, 4-5), the poet emerges out of the foggy night, and is instead struck by moonlight:

> instantly a light upon the turf
> Fell like a flash. I looked about, and lo,
> The moon stood naked in the heavens at height
> Immense above my head ... (xiii, 39-42)

Wordsworth's landscapes are now on a vast scale. The immediate effect is to dwarf the human in the signs of power.

Moonlight falls like lightning. The moon itself 'stands', magically suspended and steady in distant space. Yet, at this point, 'when he describes the light and glory which flows from the divine presence' and seems furthest from any concept of personal vision, Wordsworth is 'possessed with' a revision of Miltonic 'power' (Enquiry, 80). His eye turns to the darkness that the light has appeared to quench, but which it now renders visible:

> on the shore
> I found myself of a huge sea of mist,
> Which meek and silent rested at my feet.
> A hundred hills their dusky backs upheaved
> All over this still ocean, and beyond,
> Far, far beyond, the vapours shot themselves
> In headlands, tongues, and promontory shapes,
> Into the sea, the real sea, that seemed
> To dwindle and give up its majesty,
> Usurped upon as far as sight could reach.
> (1805 xiii, 42-51)

Snowdon continues to play out ideas embodied in the early landscapes: the chiaroscuro, as the light is converted into a species of darkness in the backs of the 'dusky' hills; and the febrile, restless energy (seen in the Evening Walk lake and the invasion of its shade by light), as the 'real' is dethroned by the imaginary.

The implication of both chiaroscuro and energy -- that the reader is witnessing a creative act -- is confirmed by a revision of Milton's Creation. As the Norton editors point out, the hills whose 'backs upheaved' in muscular strain against a 'still ocean' act out God's command for 'dry land' from the generative ocean of Paradise Lost: 'Immediately the mountains huge appear / Emergent, and their broad bare backs upheave' (vii, 284-6).[66] In Wordsworth, there is no 'ocean' but that of

the mind, whose creation in the opening metaphor -- 'on the shore / I found myself' -- releases a series of playfully fluid metamorphoses: mist becomes a 'meek and silent' sea, miraculously stilled by the poet like the Sea of Galilee by Christ;[67] having been 'sea', the mist repeats its revision of the Miltonic fiat, and metaphorically turns into land, whose projection of 'headlands, tongues, and promontory shapes, / Into the sea, the real sea', both images and enacts a revisionary eclipse.

But it is the latent potential of Milton's Creation (its 'hollow bottom broad and deep, / Capacious bed of waters') and Chaos ('a dark / Illimitable ocean without bound')[68] that prompts Wordsworth towards his image for the imagination itself. The vision of Snowdon turns from the sea of mist back to 'the light and glory which flows from the divine presence' (Enquiry, 80):

> Meanwhile, the moon looked down upon this shew
> In single glory ... (1805 xiii, 52-3)

The moon becomes animate, viewing its own reflected 'glory' from a celestial height. Having shown the 'single' force of the upper landscape, the perspective is suddenly inverted to take in the central depth:

> from the shore
> At distance not the third part of a mile
> Was a blue chasm, a fracture in the vapour,
> A deep and gloomy breathing-place, through which
> Mounted the roar of waters, torrents, streams
> Innumerable, roaring with one voice. (xiii, 54-9)

The return to the moon is strangely important. At the biblical Creation, day begets night. Here, the light of the mind reveals the mystery of its own imagination. In the meditation that follows, the action is allegorised as the 'express / Resemblance

-- in the fullness of its strength / Made visible' -- of the poet's own ability to render imagination incarnate, or make visible the central darkness of the mind (ll. 86-8). The allusion is to Paradise Lost, specifically the passage in Book III where the 'excessive bright' of God is mediated by the Son, 'In whose conspicuous countenance, without cloud / Made visible, the almighty Father shines, / Whom else no creature can behold' (ll. 385-7). Snowdon constitutes the paradox as a Romantic reading of landscape,[69] and as the revelation of a mental 'under-presence', the very visibility of whose products -- in shapes of 'mist' -- shrouds their origin in darkness (xiii, 71).[70]

As a projection of the imagination that issues from 'a fracture in the vapour', the mist is revelatory. As a usurping sea, it is revisionary. By lodging 'The soul, the imagination of the whole' within the landscape,[71] Wordsworth implies a further revisionary usurpation -- of the pantheist 'life of things' that 'pervades' the Alfoxden scenery (xiii, 65,82; Tintern Abbey, 50). The 'universal spectacle' of Snowdon, like the 'workings' of Gondo, is produced by 'one mind'. Not only is the mind its own seat of inspiration or 'breathing-place'; it draws its inspiration from a reflexive contemplation of the 'breathing-place' itself -- from 'whatsoe'er is dim / Or vast in its own being' (xiii, 72-3).[72]

In March 1804, Wordsworth uses the contraries of darkness and light to symbolise two more creations: the 'ferment quiet and sublime' of the Cave, and the apocalyptic 'Tumult and peace' of the Gorge. The former describes the traveller, who by the light of torches,

> sees, or thinks
> He sees, erelong, the roof above his head,
> Which instantly unsettles and recedes --
> Substance and shadow, light and darkness, all
> Commingled, making up a canopy
> Of shapes, and forms, and tendencies to shape,
> That shift and vanish, change and interchange
> Like spectres ... (viii, 716-23)

The vitality which the rock assumes in torchlight parallels the study of usurping mist made in February. Once again, the workings of imagination are revealed; the dark energy is rendered visible. But on Snowdon, the 'dark deep thoroughfare' itself was safe from all penetration by light. It remained a mysterious source. Equally a symbol of the mind's 'under-presence', the Cave is invaded by light (xiii, 64,71). The traveller's entry into this underworld is tantamount to a violation. He can see the mind as it 'works' -- while its inherent darkness continues to do battle with the light that he brings. But when the light gains ascendency, the result is the death of 'The soul, the imagination of the whole':[73]

> The scene before him lies in perfect view
> Exposed, and lifeless as a written book.
> (viii, 726-7)

In the language of the picturesque, the '<u>perfect</u> view' is a telling irony.[74] The traveller reads mortality in the impulse to sightsee that he shares with a literal cavegoer such as John Housman:

> The roof rises to a height concealed in darkness .... Our guide now places himself upon the fragment of a rock, and strikes up his lights, consisting of six or eight candles, put into as many holes of a stick, with which, by the help of a long pole fixed therein, he can illuminate a considerable space .... Being at length more habituated to darkness, our lights had a better effect; the high smooth roof and walls were seen distinctly ... (<u>A Descriptive Tour</u>, 36-7)

This description of Yordas, known to Wordsworth from his copy of the Tour's second edition of 1802,[75] seems to have mediated his own experience of visiting the Yorkshire Cave, in May 1800 (EY, 298,282n), and his poetic revision of that experience in 1804. Housman's initial excitement, exploited by The Prelude, is caused by his view of a dark, rather than distinct, scene:

> The cave opens into an apartment so spacious and extensive, that, with all the blaze of our elevated candles, we could scarcely see either its roof or its walls .... No cave in romance, no den of lions, giants or serpents, nor any haunts of ghosts or fairies, were ever described more frightfully gloomy and dismal than this now before us. (ibid., 36)

Literary fantasy enters the mental 'pageant' of Wordsworth's simile, enabling it to close with 'A spectacle to which there is no end'.[76] The 'Bishop's Throne', noted by Housman among the rock-formations for which Yordas was famous (p. 37), turns into the imaginary figures of 'The mitred bishop and the thronèd king' (1805 viii, 740).

But the Prelude lines are not about cave-visiting. Rather, they analyse the process of vision itself. The Cave, 'In its projections, wrinkles, cavities', beomes a model of the brain (l. 732). The simile problematises the investigation of origin, and wish to understand creative process, that are the subject of The Prelude. An initial eagerness to see has its nemesis when the visionary is replaced by a 'tyranny' of the eye. Like the representation of imagination, the Romantic hubris of self-scrutiny is expressed by a relation of light to dark. Wordsworth's boast -- 'Caverns there were within my mind which sun / Could never penetrate' (iii, 246-7) -- is with Turner's fifth Lecture at the Royal Academy:

> [The] imagination of the artist dwells <u>enthroned</u> in his own recess [and] must be incomprehensible as from darkness ...[77]

This assumption of godlike inscrutibility is essentially Romantic, and held (in defence of a romantic irony) by Friedrich Schlegel in his essay 'On Incomprehensibility':

> even man's most precious possession, his own inner happiness, depends ... on some such point of strength that must be left in the dark, but that nonetheless shores up and supports the whole burden ...

Schlegel vouches for the incomprehensible 'as long as its truth and purity remain inviolate and no blasphemous rationality dares approach its sacred confines' (Firchow, 268). The moods of 'In storm and tempest' are 'by form / Or image unprofaned', and the 'Shadowy ground' of the <u>Recluse</u> Prospectus nonchalantly surpasses the 'personal Forms' of Christian iconography. In Wordsworth, darkness signifies not just the Burkean sublime, but the human 'soul' and its supremacy as a 'region' of poetry (Darlington, 257; ll. 16-29). The power to 'make / Breathings for incommunicable powers' at once establishes Wordsworth's own paradox, and negates Milton's: instead of making 'darkness visible', <u>Paradise Lost</u> has merely produced 'outward things / Done visibly for other minds' (<u>1805</u> iii, 187-8,174-5).

Yet the simile of the Cave is also implicated in a tradition that wills comprehension, and represents it as the bringing of light to darkness. <u>The Republic</u> uses its 'parable' of the Cave 'to illustrate the degrees in which our nature may be enlightened or unenlightened' (p. 222);[78] Lucretius seeks to dispel the 'dread and darkness of the mind' with 'a clear light by which you can gaze into the heart of hidden things' (<u>On the</u>

Nature of the Universe I, p. 31), and Locke asserts an Enlightenment founded on our capacity for self-understanding:

> whatever it be that keeps us so much in the Dark to ourselves; sure I am, that all the Light we can let in upon our own Minds, all the Acquaintance we can make with our own Understandings, will not only be very pleasant, but bring us great Advantage .... The Candle that is set up in us, shines bright enough for all our Purposes. (Essay I 1; Works i, 1-2)

The urge to comprehend is inherited by Wordsworth -- is, indeed, inherent in his exploration of origins and sources. His identification with the Arab Quixote exposes the disturbing logic of a creative unconscious -- 'that in the blind and awful lair / Of such a madness reason did lie couched' (1805 v, 151-2). The second of his Essays upon Epitaphs notes that, in this most 'universal' of genres,

> The Writer must introduce the truth with such accompaniment as shall imply that he has mounted to the sources of things -- penetrated the dark cavern from which the River that murmurs in every one's ear has flowed from generation to generation. (Prose ii, 78-9)

In The Prelude, the Cave and its 'tendencies to shape' are apparent only because its darkness is 'Commingled' with light. The scrutiny of imaginative process allows the Wordsworthian traveller to see beyond the visual, into the paradoxes of vision: he 'sees, or thinks / He sees' a finite 'cavern spread and grow', a stony 'roof ... making up a canopy / Of shapes, and forms, and tendencies to shape'. Like the 'promontory shapes' on Snowdon, these projections are a revision of reality, and arrived at through textual revision. Most obviously, they return to Milton's 'shape' of Death, and Margaret's obstinate 'shaping' of her dead husband in The Ruined Cottage (l. 456).[79]

But the superbly uncommitted 'tendencies to shape' are prompted by Gilpin, and his imaginary version of a painting by Rubens, Daniel in the Lions' Den. The picture was held at Hamilton-house, which Wordsworth visited in September 1801, when he accompanied Basil Montagu and his fiancée's family to Scotland for the wedding (Reed, Middle Years, 123). In 1803, seven months before writing the Prelude lines, Wordsworth returned to see this painting, but he and Dorothy were humiliatingly refused entry,[80] and it remained unseen until 1831 (when he marked the occasion with a sonnet).[81]

Wordsworth carried out his visit in literary terms, deliberately exploiting its imaginary nature. The Prelude Cave and its undetermined readings are generated from his reading of Gilpin, who extends the painted 'cave' into one of 'unpictured' imagination. Gilpin's Burkean-inspired critique suggests that, instead of the lions, of which Rubens' chiaroscuro 'has injudiciously shewn too much',

> Terrible heads standing out of the canvas, their bodies in obscurity, would have been noble imagery; and have left the imagination room to fancy unpictured horrors. That painter does the most, who gives the greatest scope to the imagination; and those are the most sublime objects, which are seen in glimpses, as it were -- mere corruscations -- half viewless forms -- and terrific tendencies to shape, which mock investigation. (Scottish Tour ii 62-4)

Gilpin also defines exactly the 'process [of] carrying light into every part' seen in The Prelude. Unlike Wordsworth (but like Schlegel), he identifies it with rational analysis:

> For when the mind can so far master an image, as to reduce it within a distinct outline; it may remain grand, but it ceases to be sublime .... It then comes within the cognizance of judgment, an austere, cold faculty; whose analytic process carrying light into

> every part, leaves no dark recesses for the terror of things without a name.[82] (Scottish Tour ii 63-4)

The opposition to analytic judgment points to a link between the Cave and The Recluse, between Burkean and Unitarian values.[83] The simile is implicitly a Wordsworthian reading of 'Not useless do I deem', where spiritual 'grandeur' is broken down by objects seen 'In disconnection, dead and spiritless' (ll. 62-4). In 1798, the unifying 'spirit' was a pantheist God. In 1804, it is the imagination, in itself the pure 'soul' seen on Snowdon (1805 xiii, 65).[84] Painfully 'Exposed', the 'lifeless' Cave joins the real Mont Blanc of Prelude VI, becoming precisely a 'soulless image on the eye' (vi, 454).

In a simile within the simile of the Cave, shapes 'change and interchange / Like spectres' (viii, 722-3). As the representatives of imaginative 'soul', these are as close to the incorporeal as possible while still being embodied as images in the mind. The Cave has provided a Romantic 'frame' for the poetic 'hopes' of January 1804, to

> fix in a visible home,
> Some portion of those phantoms of conceit,
> That had been floating loose about so long ...
> (1805 i, 127-31)

The comparison of imaginative vitality with Gothic spectres may seem anomalous, but reflects Wordsworth's claim to revisionary epic, which is carried in allusions to Virgil and Milton and evokes a spectral ambiguity. The traveller who 'sees, or thinks / He sees, erelong, the roof above his head', imitates Aeneas in Hades, whose view of Dido's shade is 'Doubtful as he who sees thro' dusky Night, / Or thinks he sees the Moon's uncertain Light' (Dryden, Virgil's Aeneis vi, 614-15).[85] An interesting

association of the classical formula with spectral vision is made by Shaftesbury as early as 1711:

> For when the Mind is taken up in Vision, and fixes its view either on any real Object, or mere Specter of Divinity; when it sees, or thinks it sees any thing prodigious, and more than human ... whatever Passion belongs to it ... will have something vast, immane, and (as Painters say) beyond Life.
> (Characteristicks i, 53)

Wordsworth brings together the innovation stemming from Shaftesbury and Pope, which internalises the descent to the underworld,[86] and the picturesque treatment of cave-visiting as acting out the journey of Aeneas.[87] In the third edition of West's Guide (where fifty-four pages of the 'Addenda' collected by William Cockin are given over to caves), the author of Article VII describes his visit to Yordas in terms of the 'dormant' memories of the classics it 'excited in [his] imagination':

> I wanted nothing but a Sybil conductress with a golden rod, to imagine myself like AEneas, going into the infernal regions. (Guide, 244-5)

Virgil summons Milton, and, in assumptions that The Prelude both makes and violates, imaginative excitement is linked to a difficulty of perception:

> The roof was so high, and the bottom and sides so dark, that with all the light we could procure from our candles and torches, we were not able to see the dimensions of this cavern. The light we had seemed only darkness visible ... (p. 245)

Of all the revisions made by the Prelude Cave, the most significant is its recovery of Wordsworth's own. Its connection of the visionary with a ghostly classicism derives from his earliest revision of epic. In The Vale of Esthwaite, Wordsworth had given himself a homegrown and Gothic version of Aeneas'

descent to Hades, ending in 'black Helvellyn's inmost womb'. The 'thin Spectre' who acts as his guide is a potent force behind the spectral figure of The Prelude. As he motions the poet to follow --

> He wavd his hand and would have spoke
> But from his trembling shadow broke
> Faint murmuring (D.C.MS.3 20r,19v)

-- the Spectre becomes the ghost of Old Hamlet, beckoning his son on the battlements of Elsinore. Insofar as Wordsworth identifies with Hamlet, he is creating a vision of his own father, five years dead, who replaces the impersonal guide of The Aeneid. But the Spectre also bears the emblem of poetry, or rather, 'What seemd the poets harp of yore'. From the first, Wordsworth connects imagination with the indeterminate figure of Milton's Death: 'what seemed his head / The likeness of a kingly crown had on' (PL ii, 672-3; my italics). As the Spectre's initiate,[88] the poet travels in dream

> Far far amid the shadowy world
> And since that hour the world unknown
> The world of shades is all my own (D.C.MS.3, 20r)

'Far away', the dead Lycidas was 'hurled' to 'the bottom of the monstrous world' (Lycidas, 155-8). Wordsworth is 'hurld / Far' into a 'shadowy world' of death. Anticipating the early Prelude, he internalises the underworld of his journey beneath Helvellyn as the 'abyss of idealism' through which he wanders in the Gothic nightmares that follow (PW iv, 463). The play on 'shadowy' and 'shades' reflects an obsession with insubstantial shapes, and their connotations of darkness and death. The sympathy of the mind with the spirit-like is later felt as an attempt to 'fix ... those phantoms of conceit, / That had been

floating loose about so long' (1805 i, 129-31). The Wordsworth of 1804 associates a search for revisionary epic -- the 'visible home' of darkness -- with his own journey to Grasmere. In a sense, the home was already there. The Vale of Esthwaite grounds epic in both the poet's own landscape, and the context of his personal experience. Having once been drawn into this shadowy ground, he claims it as his own:

> And since that hour the world unknown
> The world of shades is all my own

Coda: Late Romantic Readings

Wordsworth's revision of the Miltonic paradox crosses into the poetry of what John Jones has called 'the baptised imagination'. In the cloudscape of The Excursion (1814), a vision of the New Jerusalem is 'opened' to the sceptical Solitary, when symbolically 'freed' of the 'blind vapour' in which he was walking (ii, 860-1). This Christian sequel to the Ascent of Snowdon is nonetheless achieved by naturalising Milton's account of how the elements of Chaos 'must ever fight, / Unless the almighty maker them ordain / His dark materials to create more worlds' (PL ii, 914-16). Of the cloud-city's 'glory', the Solitary remarks:

> By earthly nature had the effect been wrought
> Upon the dark materials of the storm ...
> (Excursion ii, 880-1)

This generation of light out of darkness is recalled when the Solitary has his 'Despondency Corrected' by the Wanderer in Book IV. The opposing terms are assigned their conventional moral qualities, and the imagination aligned with the evolution of good from evil:

> Within the soul a Faculty abides,
> That with interpositions, which would hide
> And darken, so can deal, that they become
> Contingences of pomp; and serve to exalt
> Her native brightness. As the ample Moon,
> In the deep stillness of a summer even
> Rising behind a thick and lofty Grove,
> Burns like an unconsuming fire of light,
> In the green trees; and, kindling on all sides
> Their leafy umbrage, turns the dusky veil
> Into a substance glorious as her own,
> Yea with her own incorporated, by power
> Capacious and serene. (iv, 1055-67)

In 1876, George Eliot incorporates these lines as an epigraph to a chapter in Book V of Daniel Deronda, where Mordecai's prophecy of a Jewish Messiah is realised. By habitually associating his vision with his evening walks to the Thames,

> the figure representative of Mordecai's longing was mentally seen darkened by the excess of light in the aerial background. (p. 406)

Deronda lands at Blackfriars at sunset, with 'the sudden glow of the brown sail, the passage of laden barges from blackness into colour, making an active response to that brooding glory' (p. 422). To Mordecai, this is the fulfilment of his prophecy. To the narrator, it confirms him as the figure of capable imagination described in chapter 38, in whom 'the passionate current of an ideal life straining to embody itself' expresses a Romantic desire 'to be an agent, to create, and not merely to look on' (p. 407). This interpretation, preferred by the epigraph from The Excursion in chapter 40, allows Eliot's reader both to remain theologically sceptical, and to believe in the prophecy as the sign of a religious imagination.

De Quincey's response to Wordsworth is at once more orthodox and more committedly Romantic. Suspiria de Profundis (1845) recognises the antithesis of life and death in Christian

terms -- 'the glory is around us, the darkness is within us' -- but educes from it an aesthetic system whereby, much as in Burke, 'the two coming into collision, each exalts the other into stronger relief' (Lindop, 103; Enquiry, 81). At the centre of Suspiria and De Quincey's method, is the figure of the Dark Interpreter, whose office is to make darkness visible, and thus to reconcile it to Providence. He simultaneously interprets the problem of God's relation to evil and the Romantic paradox of expressing the self:

> in uttering your secret feelings to him, you make this phantom the dark symbolic mirror for reflecting to the daylight what else must be hidden for ever. (p. 156)[89]

Placed ambiguously between rhetorical device and alter-ego, between conscious and unconscious, artist and demiurge, the Dark Interpreter is clear only in being distanced from suffering and action:

> Understand ... the Interpreter to bear generally the office of a tragic chorus at Athens .... not to tell you any thing absolutely new ... but to recall you to your own lurking thoughts -- hidden for the moment or imperfectly developed, and to place before you ... such commentaries, prophetic or looking back, pointing the moral or deciphering the mystery, justifying Providence, or mitigating the fierceness of anguish, as would or might have occurred to your own meditative heart ... (p. 157)

Paradoxically, the Dark Interpreter acts because 'The darkness is gone' (p. 155). He is a revisionary, serving at once to distance and to recall human anguish. Like Wordsworth, De Quincey rests his authorial identity on a past self, whose interpretation requires that suffering be 'recollected in tranquillity'. The symbol of this process, the sunken city of Savannah-la-Mar, is a 'revelation' of how God creates a sinister

beauty from his 'mysterious anger' (p. 158). The Interpreter reads it as analogous to Providence, which sacrifices the human present to an eternal future, and founds the equally 'mysterious' creative intellect on past suffering.

The founding of a visionary, rather than moral, imagination makes up part of Krapp's Last Tape, where Beckett applies self-critically and -definitively a terminology that is knowingly Romantic. The revelation granted to Krapp retells that experienced by Beckett himself, on the jetty at Dun Laoghaire, during his visit to Ireland after the War:

> Spiritually a year of profound gloom and indigence until that memorable night in March, at the end of the jetty, in the howling wind, never to be forgotten, when suddenly I saw the whole thing. The vision at last .... What I suddenly saw then was this, that the belief I had been going on all my life, namely -- [KRAPP switches off impatiently, winds tape forward, switches on again] -- great granite rocks the foam flying up in the light of the lighthouse and the wind-gauge spinning like a propeller, clear to me at last that the dark I have always struggled to keep under is in reality my most -- [KRAPP curses, switches off, winds tape forward, switches on again] -- unshatterable association until my dissolution of storm and night with the light of the understanding and the fire ... (Dramatic Works, 220)

Krapp is his own double, comically, and all but voicelessly, 'interrupting' his 'romantic' voice. Far from attempting to rejoin an earlier, 'visionary' self, he impatiently and ironically debunks its affirmations. On one level, his interruptions cut up, and deliberately disorganise, the quest for 'vision', enforcing a modernist discontinuity of narrative, denying audience expectations, and refusing a statement of 'belief' at the moment of revelation: 'the belief I had been going on all my life, namely --'. On another, the essentials of

the vision are provided nonetheless, and the cutting represents a threshold of articulacy or relevance. Together, the two voices may be thought of as debating Beckett's Romantic origins in Proust.[90]

The 'gloom' that young Krapp reads as waste and depression is reinterpreted by or in the vision as his true home -- the 'reality' he has 'always struggled to keep under'. But it is just this repression that makes the 'dark' what it is. The event is constructed as a 'spot of time' or 'visionary dreariness', when the 'miracle' or 'fire' of self-revelation occurs, and inner darkness is made visible. Like The Prelude allegories, the scene is read symbolically only after it has been described, when the terms which Krapp had kept in opposition are fused in an 'unshatterable association ... of storm and night with the light of the understanding and the fire'. As on Snowdon, the mind reflexively views its own darkness by its own light. As in the Ravine of Gondo, the urgency and turmoil of the scene, the meeting of 'the darkness and the light' are offered as 'workings of one mind'. The storm and lighthouse are the signs of a darkness that is recognised. It is 'clear ... at last that the dark' is the source of power.

CHAPTER FOUR

Effort, and Expectation, and Desire

Shelley on Chamonix, 1816:

> To exhaust epithets which express the astonishment & the admiration -- the very excess of satisfied expectation, where expectation scarcely acknowledged any boundary ... (Jones i, 495)

In the letter recording his 1790 Tour, Wordsworth adopts the naive commonplace that 'It is the end of travelling by communicating Ideas to enlarge the mind' (EY, 32). Experience has already presented a more complex view of this apparently straightforward goal. Despite its 'celebrity' (a signal that a scene is of the 'enlarging' kind), the lower part of Lake Geneva 'did not afford ... a pleasure equal to what might have been expected'. The Fall of the Rhine at Schaffhausen proved a further blow to the mind:

> Magnificent as this fall certainly is I must confess I was disappointed in it. I had raised my ideas too high. (EY, 33,35)

Charles Norton Coe suggests that Wordsworth 'raised his hopes too high ... while reading a description of this fall in Coxe' -- for whom, on the contrary, '"the magnificence of the whole scenery far surpassed [his] most sanguine expectations"'.[1] Instead of the landscape's 'communicating Ideas', Wordsworth brings with him ideas by which he judges, and is inhibited from admiring, what he sees. It is not the object that 'enlarge[s] the mind', but rather the mind which 'loves to be filled with an Object' (Spectator, no.412; iii, 540).

The 1790 Tour opens a lifelong debate in Wordsworth between expectation and experience. The setbacks are initially repressed -- Descriptive Sketches elides the disappointments

recorded in the letter.[2] But in July 1798, the revisit to Tintern Abbey enforces a return to the 'perplexity' of differing perception. The subjectivity exploited by the poetry is given a Kantian formulation in The Sublime and the Beautiful:

> To talk of an object as being sublime or beautiful in itself, without references to some subject by whom that sublimity or beauty is perceived, is absurd ...[3]
> (Prose ii, 357)

In 1811-12, German theory clarifies an existing definition of the subject, whose emotional demands and responses are organised as the dialectic of his 'expectation' and 'disappointment' in a phenomenal world. The Prelude's strictures on the picturesque foibles of its subject -- his 'comparison of scene with scene', and 'love / Of sitting thus in judgment' (1805 xi, 158-64) -- carry Wordsworth's ambivalence about the experience of landscape and the reading from which it is inseparable. Landscape is judged, or pre-judged, in both the light of previous experience, and the knowledge of tourism and its literature.[4]

In raising expectations, the picturesque solicits disappointment -- often in exact proportion: 'My disappointment was equal to my expectation', notes Price (Essay on the Picturesque, 191n). It moreover destroys the very qualities it seeks out and celebrates: writing of the 'unsuspected paradise' of Grasmere,[5] Gray invites the 'trespass' lamented by Wordsworth's Guide, and effaces the innocence of its discovery. Guide-books 'lessen the pleasure of the Traveller by anticipation' (Prose ii, 208,240), and, in an age of Guides, Wordsworth's metaphor for anticlimax -- 'lifeless as a written book' -- is all but literal. When untranslated into experience,

the text displaces the scene of its expectations. William Coxe reluctantly admits of Grindelwald and Lauterbrünnen:

> Notwithstanding ... the magnificence and variety of this curious scenery ... I must own, that the ideas which we had previously conceived, from exaggerated accounts, concerning the boundless extent and magnificent appearance of the glaciers, were not sufficiently answered .... my imagination was ... led to expect more than could be reached, even by nature herself, however prodigal in these her sublimest works. (Travels in Switzerland i, 368-9)

The psychology of preparation may mean that sublime landscape fails to qualify for the term. 'We had heard too much of this mountain', writes Gilpin of Skiddaw,

> to meet it properly:[6] it has none of those bold projections, and shaggy majesty about it, which we expected to have seen in this king of mountains. It is a tame, inanimate object .... But if the mountain disappointed us; the scene, over which it presided, went beyond our imagination. (Lakes Tour i, 174)

For Gilpin, the loss of 'objective' (or 'expected') sublimity is repaired by a scene that, like Shelley's Chamonix, goes beyond the imagined. Wordsworth confronts the overexposure of mountains from a different perspective. In February 1804, the Climbing of Snowdon evades disappointment in a landscape that itself 'Usurp[s] upon' reality. In March, The Prelude faces up to anticlimax through an inverse usurpation:

> That day we first
> Beheld the summit of Mount Blanc, and grieved
> To have a soulless image on the eye
> Which had usurped upon a living thought
> That never more could be. (1805 vi, 452-6)

The loss is immediate and complete: the noumenal becomes phenomenal, the real Mont Blanc wipes out its own ideal form. But (in the poetry) the moment of destruction is also the moment in which the 'living thought' is named, and thus given nominal

existence. Wordsworth was not alone in being let down by Mont Blanc, but is so in his way of recording the experience. Figuring a solely mental event, he leaves out its physical cause, as given by Coxe:

> We set off ... with the expectation of seeing the sun rise on the summit of Mont Blanc, but were disappointed .... the white appearance; from whence its name is derived .... frequently deceives the eye unaccustomed to such objects, and in many situations renders it less lofty in appearance, than it is in reality. Although its summit was elevated more than seven thousand feet above the spot where I stood, yet it did not impress me with that astonishment which might be expected from its superior height and magnitude ... (Travels in Switzerland ii, 2-4)[7]

The assumption that there is a personal mental life[8] makes Wordsworth's loss a bereavement where Gilpin's was merely a failure to meet received standards. His memory of having 'grieved' as for a death strengthens his sister's Recollections of Scotland for 3 September 1803. Dorothy was writing up her entry at the beginning of February 1804,[9] from the notebook she had used during the Scottish Tour, and in which Wordsworth was soon drafting his lines on the Alps (MS.WW). Just prior to the writing of Prelude VI, she offered her version of an experience already interpreted by Price in his Essay on the Picturesque:[10]

> When I have arrived at an unknown place by moonlight, it is never a moment of indifference when I greet it with the morning light .... I have kept back, unwilling to go to the window that I might not lose the picture which I had taken to my pillow at night. So it was at Ballachulish -- the place had appeared exceedingly wild by moonlight -- I had mistaken corn fields for naked rocks, & the lake had appeared narrower & the hills more steep than they really were. (D.C.MS.50 ii, 75)[11]

In early 1806, after faircopying The Prelude, Dorothy made a new copy of her own Recollections, and added to this passage an

euphemistic revision of her brother's grief at Mont Blanc: 'So it was at Ballachulish: and instantly I felt that the passing away of my own fancies was a loss' (Journals i, 325). Her moonlit view stands for an imaginative, 'wild' reading that is not yet perceptually prescribed. As in The Prelude, it is the wish to have this reading confirmed which results in the striking assumption that it has been cancelled, and a mental life killed.

Wordsworth's landscapes are necessarily implicated in the psychology of anticipation and denial. This psychology structures a poetry in which Wordsworth, himself an avid tourist, becomes the subject of a literary tourism: 'A traveller I am' (1805 iii, 196). The Prelude makes a series of journeys allegorising the 'Growth of a Poet's Mind'. Its fictive traveller's experience of closure as 'lifeless as a written book', and confrontation of the imaginary's (ir)relation to the real, is disturbingly reflected in the completion of the work. On 3 June 1805, a fortnight after finishing The Prelude, Wordsworth tells Beaumont:

> I had looked forward to the day as a most happy one ... but it was not a happy day for me I was dejected on many accounts; when I looked back upon the performance it seemed to have a dead weight about it, the reality so far short of the expectation ...
> (EY, 594)

In the troubling shortfalls and distortions of a realised imagination Wordsworth finds what might be called his poetry of experience. And from the letter of 1790 to the Memorials of a Tour in Italy, 1837, the tenor and vehicle of that experience is the Tour. At once literal and figurative, it ritualises the

testing of expectation on the ground of reality, and thus reflects the deeper mental structure within which the picturesque itself operates.[12]

Wordsworth's earliest Tour takes place in the mind:

> There was a time when whatso'er is feigned
> Of airy palaces and gardens built
> By genii of romance, or hath in grave
> Authentic history been set forth of Rome,
> Alcairo, Babylon, or Persepolis,
> Or given upon report by pilgrim friars
> Of golden cities ten months' journey deep
> Among Tartarean wilds, fell short, far short,
> Of that which I in simpleness believed
> And thought of London ... (1805 vii, 81-90)

The Prelude finds in the rural child's imaginings of the capital a fiction excelling all literary precedents. But the 'simpleness' of the fantasy is not so much its outlandish excess as that it is 'believed / And thought'. The child assumes that the 'Marvellous' his 'fancy had shaped forth' corresponds to the reality of London. When a crippled schoolmate becomes a 'fortunate / And envied traveller' to the city, Wordsworth expects a miraculous and redemptive sign of change: 'some beams of glory brought away / From that new region'. In fact, a very different exchange occurs, and it is his own view that alters:

> I was not wholly free
> From disappointment to behold the same
> Appearance, the same body ....
> Much I questioned him,
> And every word he uttered, on my ears
> Fell flatter than a cagèd parrot's note,
> That answers unexpectedly awry,
> And mocks the prompter's listening. (vii, 100-9)

The boy's theories come back to him 'unexpectedly' garbled. In the following lines, this vicarious experience of London is repeated at first hand. An older Wordsworth is prepared not by a supra-literary fantasy but by the 'wondrous power of words'.

His 'fond imaginations' are based on what he has 'heard' as opposed to what he 'believed / And thought', but his images of Vauxhall, Ranelagh and other sights (deriving mostly from Smollett) are no nearer being realised. The young man down from Cambridge, however, is seen as a more diffident traveller than the schoolboy who bullied the cripple:

> And now I looked upon the real scene,
> Familiarly perused it day by day,
> With keen and lively pleasure even there
> Where disappointment was the strongest, pleased
> Through courteous self-submission, as a tax
> Paid to the object by prescriptive right,
> A thing that ought to be. (vii, 121-45)

As recreated in Prelude VII, the capital parades an ebullient and ambiguous energy. Yet the poet recalls his first feelings as a mixture of coercion and deference. His reading of the 'prescriptive' actuality as 'A thing that ought to be' alludes to the confrontation, in the previous Book and Tour, with 'a living thought / That never more could be'.

In old age, Wordsworth himself becomes prescriptive. The Italian Tour with Crabb Robinson in 1837 was the end of a lifetime's anticipation, felt presumably since 1790, when Wordsworth and Jones managed only detours from the Alps. This 'last great tour' was also recognised as a last stage in life, and in 1841 the first of the Memorials re-enacted the journey as the object of meditative poetry.[13] Musings near Aquapendente begins in homesickness and memories of Scott, in his prime on Helvellyn and near death in Italy. The identification with Scott culminates as the blank verse includes his prophecy of disappointment, made to Wordsworth in the words of Yarrow

Unvisited, on leaving for Italy in 1831: '"When I am there, although 'tis fair, / 'Twill be another Yarrow."'

The friend quotes the poet's own fears (Musings, 76-7). But 'vain regret' for the past[14] is displaced by heroic readings of history and culture, taken from the ancient and spiritual monuments of Italy (l. 86). The poet moves on to affirm and 'guard / Those seeds of expectation which the fruit / Already gathered in this favoured Land / Enfolds within its core' (ll. 103-6).[15] The 1799 Prelude defined the child by things that had been irrelevant to him, 'and doomed to sleep / Until maturer seasons called them forth' (i, 424-5). The Musings project a poetry in which future 'expectation' is the 'fruit' of deliberate experience, and maturation in the poet is imaged in the land he traverses.

Read as 'A type of age in man', the leaning Tower of Pisa images a Stoic endurance of the kind available to Wordsworth since 1806, when Peele Castle 'braved' the death of his brother (Musings, 187). The third Memorial, At Rome, also urges a prerogative to 'defy / Change, with a brow not insolent, though stern' (ll. 13-14); but is more typical in that it dramatises the mismatching of expectation and experience -- how 'oft, our wish obtained, deeply we sigh'. Wordsworth's encounter with the Roman Capitol provokes a sonnet of scornful incredulity:

> Is this, ye Gods, the Capitolian Hill?
> Yon petty Steep in truth the fearful Rock,
> Tarpeian named of yore, and keeping still
> That name, a local Phantom proud to mock
> The Traveller's expectation? (At Rome, 9,1-5)

The monumental -- generated in the poet, perhaps, by Satan's tempting view of the Hill in Paradise Regained (iv, 47-54)[16] --

is derealised by a balking of expectation. The 'name' of the Rock is a teasing and ghostly memorial of the 'living thought' it has signified.[17] Coe has shown that the bathos too has a literary source, in Gilbert Burnet, who in the late seventeenth century observed slightingly that 'The Tarpeian rock is now of so small a fall, that a man would think it no great matter, for his diversion, to leap over it'.[18] Wordsworth's approach to forms of power, at all times governed by a demand for 'recompense', now takes place within a relentless dialectic.[19] The 'Phantom'-name summons 'the ideal Power within', whose Kantian imperative over the tourist's 'Will' to 'see and touch' teaches its Christian antithesis -- 'From that depression raised, to mount on high / With stronger wing, more clearly to discern / Eternal things' (ll. 5-13).

At Rome reverses the emotional collapse by which poets had been characterised in 1802: 'As high as we have mounted in delight / In our dejection do we sink as low'.[20] Like its ballad precursor, The Fountain, Resolution and Independence foregrounds a contrariety of mood that is excised in the much later Memorial. Wordsworth in his prime contends with his experience in more flexible and disconcerting tropes, whose motive is the newly felt tragedy of diminishing responsiveness. The instability of 1802 is apparent when the first, committedly elegiac stanzas of the Immortality Ode are followed by a sonnet that treats its own nostalgia with whimsical self-mockery. In '"Beloved Vale!"', Wordsworth imagines revisiting the landscape of his Esthwaite schooldays, and forecasts his solemn response to the occasion:

'Beloved Vale!' I said, 'when I shall con
Those many records of my childish years,
Remembrance of myself and of my peers
Will press me down: to think of what is gone
Will be an awful thought, if life have one.' (ll. 1-5)

Tintern Abbey discovered mutability of perception to be the sign of a changed self. Four years later, a speaker imagines 'conning' a landscape's 'records' of a past life in the ironic expectation that they will look the same. But his predictable readings are overturned, and their hackneyed assumptions exposed. Wordsworth rewrites, and gently satirises, the sentimental revisit of Bowles' sonnet To the River Itchin:[21]

But, when into the Vale I came, no fears
Distressed me; I looked round, I shed no tears;
Deep thought, or awful vision, I had none.
By thousand petty fancies I was crossed,
To see the Trees, which I had thought so tall,
Mere dwarfs; the Brooks so narrow, Fields so small.
(ll. 6-11)

The speaker's 'petty fancies' internalise the unexpected shrinkage of the landscape.[22] 'Vision' is dispersed in seeing ('I looked round .... To see'), and a grandiose loss is specified as the lost ground of childhood fantasy, once embodied in The Vale of Esthwaite, whose trees are 'Gigantic moors' and landscape a 'varied treasure' (D.C.MS.3, 18r,5v). Yet the sonnet ends with the effect, and not the experience, of bathos. Personified by Time, the evidence of change itself takes the adult back, via another loss, to something approaching his childhood play and 'wonder':

A Juggler's Balls old Time about him tossed;
I looked, I stared, I smiled, I laughed; and all
The weight of sadness was in wonder lost. (ll. 12-14)

Wordsworth opens the ground of bathos in landscape with a suppleness denied to its ratiocinative finale at Rome. The

speaker enters into the joke against himself. Surprisingly, the effect of his laughter closely resembles a study in Kant's Critique of Judgement. The Monthly Magazine for 1796, which Wordsworth received in March 1797 (EY, 186n), offers 'a translated specimen from the Kritik des Urtheilskrafts' by Coleridge's Bristol friend, Dr. Thomas Beddoes.[23] Having determined that 'Laughter is an affection from the sudden change of a strained imagination into nothing', the excerpt defines how bathos entails the larger psychology of comic recovery:

> The idea presented is not, in itself, an object of pleasure .... How, in fact, can mere baulked expectation be pleasing? But a play of ideas takes place, and this excites a play of the powers of life .... The reason why we laugh aloud ... is the sudden vanishing of expectation. Observe that the expected object is not changed to its contrary (which must always be something, and often may give pain) but absolutely disappears. (Monthly Magazine i, 266)

In Wordsworth's displacement of expectation, 'I laughed; and all / The weight of sadness was in wonder lost.'

The 1802 sonnet establishes the traveller as a figure for testing imaginative assumptions. It also makes light of recent and troubling portraits of the human 'Voyager' through life, the Immortality Ode I-IV and To H.C., Six Years Old (l. 5). In these, the dominant form of Wordsworth's obsession with perceptual change emerges, in the schizophrenia of adult and child, or of native identity and prescriptive experience. The codifying of the irreducible within human institutions is typified by Hartley Coleridge, who fits his thought to language by making words a 'mock apparel' for the 'unutterable' (ll. 2-3).[24]

The closest approximation of the Tour and a split identity occurs, perhaps, in A Guide through the Lakes. In its various forms,[25] this text presents the Wordsworth who most nearly identifies with a topographical tradition. In becoming an official guide,[26] he does more than encounter the vicissitudes of touring landscape. He enters a genre he holds responsible for raising false expectations and which he aims to correct through true preparation and a genuine psychology,[27] but which externalises his own adult fixation with the retention and erosion of imaginative response. While publicly convinced of his peculiar fitness to conduct 'the Minds of Persons of taste, and feeling for Landscape', Wordsworth is aware in his Unpublished Tour of 1811-12 that, like other guides, he exploits the characters of Nature in the language of description, and that by giving to the traveller, he also takes away:

> This is a singular & beautiful burst of prospect, & I much wish that my companion could have been brought to it without directions or previous knowledge .... But I must here observe, once for all, that these anticipations, undesirable as they are, must be submitted to ... (Prose ii, 155,320)[28]

But the Guide also makes an idealised tour of the Lake District.[29] The scenery is read as a topography of the imagination (frequently by means of rewriting the Prelude landscapes) and, in An Unpublished Tour, is visited by an uninitiated 'Stranger', to whom Wordsworth attributes the freshness of original response, aided by the selective power of a lifetime's experience:

> Fortunate then should I be if through long familiarity with these scenes I am enabled upon occasions to assist my Companion in representing to himself aspects of things more favourable than may chance to be before his eyes. (Prose ii, 301,313)

The construction of a travelling-'Companion' in the speaker's 'familiarity' suggests that the Unpublished Tour addresses a member of what Thomas McFarland has called 'the significant group'.[30] Wordsworth's likeliest model within the group is the Coleridge he had introduced to the Lakes in 1799, via the 'perfectly designed route' described by Stephen Gill (op. cit., 167). The personal companion of the Unpublished Tour is dismissed for a public audience in the Guide, but Coleridge is tacitly present when Wordsworth recalls an illusion they had both witnessed in 1799:

> Walking by the side of Ulswater upon a calm September morning, I saw, deep within the bosom of the lake, a magnificent Castle, with towers and battlements ... after gazing with delight upon it for some time, as upon a work of enchantment, I could not but regret that my previous knowledge of the place enabled me to account for the appearance. It was in fact the reflection of a pleasure-house called Lyulph's Tower .... this novel and most impressive object ... if I had been a stranger to the spot, would, from its being inexplicable, have long detained the mind in a state of pleasing astonishment. (Prose ii, 237)

The echoes of Kubla Khan imply that the imaginative construction of the event is of a magical fiat, and that this reading is available to the Coleridgean 'stranger', but divided from the guide by 'previous knowledge'.[31] The potential for 'gazing ... as upon a work of enchantment' is syntactically opposed by the 'fact' of its explanation. Wordsworth's memory of an inability to be taken in by the illusion collapses his fiction of uniting in himself both novelty and experience.[32] Instead, perception is split between the two, and the 'inexplicable' nostalgically invoked in a 'knowledge' of the 'fact'. Prelude XI attributes the perceptual division of reason

and feeling to picturesque theory. Beyond his polemical design, however, Wordsworth recognises that it 'almost seems inherent in the creature, / Sensuous and intellectual as he is, / A twofold frame of body and of mind' (xi, 167-9). As in Blake's mythology, bifurcated perception is a Romantic revision of the fall into experience.

This wider reading of the psychology of expectation dates from 1798 and the 'perplexity' of Tintern Abbey. In 1802, the first four stanzas of the Immortality Ode and Resolution and Independence open Wordsworth's central meditations on the relation of experience to bathos. These continue in the Scottish Tour of summer 1803, and culminate when, in early 1804, the Ode is completed and Dorothy's Recollections of Scotland provides an impetus for the drafting of Prelude VI. In 1806, when Wordsworth and Coleridge are reading and commenting on Payne Knight's Analytical Inquiry,[33] and again in 1811-12, with the unfinished essay on The Sublime and the Beautiful, the same issues are taken up from a theoretical position.

Wordsworth communicates his ideas on 'the Sublime' to Uvedale Price in summer 1806 (MY i, 35). In this year also, the effects of John Wordsworth's death and Coleridge's estrangement are registered in three poems of betrayal. The first of these, Star Gazers,[34] describes a betrayal by the sublime, through the narrator's speculations on its 'cause':

> Calm, though impatient is the Crowd; each is ready
> with the fee,
> And envies him that's looking -- what an insight must
> it be!
>
> Yet, Show-man, where can lie the cause? Shall thy
> Implement have blame,
> A Boaster, that when he is tried, fails, and is put to

shame?
Or is it good as others are, and be their eyes in
fault?
Their eyes, or minds? or, finally, is this resplendent
Vault?...

The silver Moon with all her Vales, and Hills of
mightiest fame,
Do they betray us when they're seen? and are they but
a name?

Or is it rather that Conceit rapacious is and strong,
And bounty never yields so much but it seems to do her
wrong?
(Star Gazers, 7-18)

Alternating between the viewers' expectations and the ironically 'resplendent Vault', the questions expose a misalliance of mind and world that subverts The Recluse's project of 'wedding Nature to us' in revisionary perception (Letter to Sara, 316). Yet, as Star Gazers is being written, in April-November 1806, Wordsworth revises his Recluse Prospectus of 1800 to include a schematic rewriting of its prophecy of natural marriage: 'How exquisitely the individual Mind ... to the external world / Is fitted; and how exquisitely too ... The external world is fitted to the mind' (Home at Grasmere, 1006-11). And Star Gazers itself reinstitutes the hegemony, when the narrator gives up questioning and repeats the solution of the 1798 Recluse.

Unable to find fault in either world or mind ('No, no, this cannot be -- Men thirst for power and majesty!' [l. 24]), the speaker blames the star-gazers' mode of perception. Their telescopic vision corresponds to the microscopic sight condemned by the Pedlar, in 'Not useless do I deem', for making us 'pore, and dwindle as we pore' (l. 59):

Whatever be the cause, 'tis sure that they who pry and
pore
Seem to meet with little gain, seem less happy than
before:

> One after One they take their turns, nor have I one espied
> That doth not slackly go away, as if dissatisfied.
> (Star Gazers, 29-32)

A Recluse morality closes the unresolved critique of its claim for the sufficiency of Nature. The internal conflict reflects Coleridge's Unitarian and Kantian philosophies,[35] but also a Wordsworth who is torn between a sense of natural 'bounty' and its injury to the mind that 'rapacious is and strong'. The narrator who reports that 'they who pry and pore' exchange their expectation of 'insight' for bathos, has himself 'espied' the experience. He is at once the interpretative voyeur and collaborative victim of a perceptual fall. This he defines by a revision of Milton. The gazers who 'slackly go away, as if dissatisfied', express their mental disillusion by miming the bodily weariness to which Adam succumbs on seeing a fallen Eve: 'From his slack hand the garland wreathed for Eve / Down dropped, and all the faded roses shed' (PL ix, 892-3).

In Paradise Lost, the Fall is presented as the ironic peripeteia of expectation. Eve's delusions of grandeur at the Tree of Knowledge --

> such delight till then, as seemed,
> In fruit she never tasted, whether true
> Or fancied so, through expectation high
> Of knowledge, nor was godhead from her thought
> (ix, 787-90)

-- are parodically reimposed on the devils, who are forced grotesquely to succumb, not just to the method, but to the psychology, of their own temptation:

> Sublime with expectation when to see
> In triumph issuing forth their glorious chief;
> They saw, but other sight instead, a crowd
> Of ugly serpents; horror on them fell,

> And horrid sympathy; for what they saw,
> They felt themselves now changing ... (x, 536-41)

The Wordsworth of Nutting adds a further stage to the Miltonic fall from expectation. In 1798, he eschews the truism that those who 'gain' their wish are only 'less happy than before' (Star Gazers, 30) for a first-person narrative on the complex response of 'those, who, after long / And weary expectation, have been blessed / With sudden happiness beyond all hope'. The granting of paradise is subconsciously disconcerting, and the overdetermined result is its 'merciless ravage' (ll. 25-7,43). Nutting's trajectory from 'One of those heavenly days which cannot die' to a Nature 'Deformed and sullied', as succinctly revises Milton's psychology of the Fall as Kubla Khan does his myth of Creation (ll. 2,45).

In recalling his childhood expedition, the poet of Nutting uneasily conflates a boys' adventure story with an adult parable of appropriation. The figures of innocence and experience are superimposed.[36] Appropriation is part of the original 'expectation'[37] -- the boy is nutting -- but the unexpected (a 'happiness beyond all hope') complicates his intention of gathering nuts, and turns it to one of guilty violence. Instead of a hazel grove, the boy finds 'A virgin scene' and, having 'forced [his] way' into this paradise, is cast as a Satanic aggressor (ll. 19,13). Unlike Satan, he came without evil intent. Yet, once arrived, and again unlike Satan, he is delayed from destroying, not by being 'abstracted' before beauty (PL ix, 463), but by his conscious and titillating exercise of a 'wise restraint / Voluptuous'.

The passivity of Nature is read as an incitement to conquest, and provokes in the boy a restless combination of power and ennui. 'I sate / Among the flowers, and with the flowers I played' suggestively anticipates the final metaphorical rape: 'Then up I rose, / And dragged to earth both branch and bough, with crash / And merciless ravage' (ll. 21-4, 41-3). For Thomson, the nutting-scene provides an unproblematic emblem of virile masculinity, whose 'active vigour crushes down the tree'.[38] In Wordsworth's troubling reading, a child encounters a sublimated and parodic sexuality. The moral language of the tag encodes the pantheist 'Spirit [of Nature]', which the boy has transgressed in imitation of the Ancient Mariner. But the final lines also enclose a fortunate fall.[39] In linked revisions of Satan in Paradise Lost II, the boy has exchanged a given 'happiness beyond all hope' for a guilty self-assertion, symbolised by the nuts he has taken, and 'rich beyond the wealth of kings' (ll. 27,49).[40]

By its sexual disclosure, Nutting is both typical and problematic of Wordsworth's project of visiting 'a fortunate station' in 'the hope of bearing away' its treasures as his own (EY, 36).[41] The poem enacts the appropriation of Nature recognised as fundamental on his 1790 Tour. It also shows that the natural exceeds all 'expectation' only to increase demand. Though checked by moral 'pain', this greed implies the insatiability of the Star Gazers. The further implication, of exhausting natural resources, does not enter Nutting or the related account of providential childhood, the 1799 Prelude.[42] But in early 1804, with the completion of the Immortality Ode

and renewed work on The Prelude, the myth of the Fall is given another interpretation. Now it describes the experiential process of human life, not the primal fantasy of the poet. Wordsworth detects an encroaching bathos, which, as The Prelude suggests, is perceptually 'inherent' rather than specific.

The Guide traces the effect of 'injurious expectations' in the novice as well as the connoisseur:[43]

> A stranger to mountain imagery naturally on his first arrival looks out for sublimity in every object that admits of it; and is almost always disappointed. For this disappointment there exists, I believe, no general preventive; nor is it desirable that there should ... (Prose ii, 231)

If Wordsworth stresses the 'familiarized' imagination, it is because it defines the transition from child- to adulthood (Prose ii, 419). His archetypal stranger is the child, whose world, as to the 'little Stranger' of Traherne's Third Century, appears to reflect a divinity 'which talk[s] with [his] Expectation and move[s his] Desire',[44] but in fact mirrors a perceptual innocence whose expectations cannot be sustained. Taking up the Immortality Ode in early 1804, Wordsworth generalises the private experience of loss elegised in the first four stanzas of March 1802. The completed poem also completes the fragmentary and expectant 'plan or chart ... of human life', dreamed up by the 'pigmy' man-child -- and the poet's own self-mythology (ll. 86-91). The Ode charts life as an ironic progress, not just towards death, but the deadening 'custom' of life itself. Thus 'travel' denotes our temporal journey away from original imagination. Supporting this revision of the Fall is a grim Platonic logic: the sun of our heavenly pre-existence

is 'setting' even as 'our life's Star' 'rises' on earth (ll. 130,59-72).

Constructing Nature in the educative image of The Recluse, Wordsworth could celebrate 'The unwearied passion with which nature toils / To win us to herself' in the cause of 'love' and 'beauty'.[45] In Nutting, seduction by natural beauty both enriches and moralises the self. In the Ode, it is the temptation of man to 'Forget' his archetypal self, and Mother Earth is the foster-mother of a second-rate home (l. 83). But what this myth articulates is Wordsworth's understanding of the passage to adulthood:[46] the maternal surrogacy is a figure of Nature's insufficiency; the conditioning of a diminution in the quality and intensity of perception. Life begins with new and 'untamed pleasures'. It develops into a rigid convention, represented as incarceration and closure: 'Shades of the prison-house begin to close / Upon the growing Boy' (ll. 125,67-8).[47]

Passages of Prelude V and XI, written as the Ode is being completed, repeat the opposition of godlike child and institutionalised adult, of unfamiliar 'glory' and structured experience. In the Book on 'Books', 'lawless tales' that 'make our wish our power' are seen as appropriate to our first education, since

> Our childhood sits,
> Our simple childhood, sits upon a throne
> That hath more power than all the elements.
> (1805 v, 548-52,531-3)

Childhood is a Jovian reign because, as strangers to the earth 'with the gift / Of all this glory filled and satisfied' (xi, 238-9), we cannot fail to respond with, and thus attribute,

supernatural power. Secondary education, by contrast, is an emergence into a clear and limited world of causal relationships:

> That twilight when we first begin to see
> This dawning earth, to recognise, expect --
> And in the long probation that ensues ...
> learn to live
> In reconcilement with our stinted powers ...
> (v, 537-41)

The experience that teaches us to 'expect' in proportion to fixed physical laws, ends by enslaving us as 'yoke-fellows / To custom' (v, 544-5).[48] In Prelude XI, 'spots of time' counter the youth's subjection to aesthetic judgment with the 'imaginative power' of 'first childhood'. The latter Wordsworth paradoxically identifies as a 'time' when he had not 'Lived long enough' to have 'in the least survived / The first diviner influence of this world / As it appears to unaccustomed eyes' (xi, 252,275,229-32).

The Prelude's metaphors of original power lost in bondage to the customary are held in common with the Ode, where habitual perception is 'the inevitable yoke' causing 'The glory and the freshness of a dream' to 'fade into the light of common day' (ll. 127,5,76). These determined perceptual falls correspond to Burke's ironic summary of human development in his essay 'On Taste':

> the judgment is for the greater part employed in throwing stumbling blocks in the way of the imagination, in dissipating the scenes of its enchantment, and in tying us down to the disagreeable yoke of our reason .... In the morning of our days ... the senses are unworn and tender ... the whole man is awake in every part, and the gloss of novelty fresh upon all the objects that surround us ...
> (Enquiry, 25)

Burke also describes the ground, in Romantic poetics, of a saving fiction. Coleridge's version, enshrined in The Friend and Biographia, but already sketched in a Notebook entry of October 1803 (CN i, 1622), gives the poet the 'privilege' to redeem the world from 'the common view' of it, as 'bedimmed' by 'custom' --

> to contemplate the ANCIENT of days and all his works with feelings as fresh, as if all had then sprang forth at the first creative fiat .... To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances, which every day for perhaps forty years had rendered familiar ... (CC 7 i, 80-1)

Coleridge stages a symbolic recovery of creative origins, of God's Word in man's language, via a poetic renewal of childlike 'wonder'. The return to 'the first creative fiat' seems a more radical revisionism than the 'repetition in the finite mind of the eternal act of creation' (CC 7 i, 304). But its equation with first feelings means that, as in Wordsworth, 'The Child is Father of the Man', placed in loco parentis to the adult whose existence he defines ('My heart leaps up', 7). Primary vision, which clothes what is 'common' Nature in its own 'celestial light', is experienced vicariously in secondary revision (Ode, 2-4). The deference to the child may, as Tilottama Rajan remarks of Schiller's vocabulary of the 'naive', be a device which

> internalizes innocence as a psychic defence, and thus recognizes it as partly a fictive projection of the sentimental [modern] consciousness.[49]

Even so, a poetics that seeks to 'carry on the feelings of childhood into the powers of manhood' by cleansing perception of its 'film of familiarity', requires an alignment of opposed

perceptual worlds (CC 7 i, 80-1, ii, 7). The eradication of experience occurs in a fiction based on the structures of that experience. When the early Prelude recalls the unpreparedness of innocent vision,[50] its claim to dissociation is itself a projection of the narrator's determining philosophy:

> How I have stood, to images like these
> A stranger, linking with the spectacle
> No body of associated forms ... (1799 i, 404-6)

The poet grounds the 'spots of time', and the theory of memory on which their 'fructifying virtue' rests, in his own associationist mentality (i, 288-90). But he presents his child-mind as an unconscious augury of his own, through its undeveloped reading of landscape. 'Seeking [he] knew not what', the child is possessed of a vital expectancy rather than burdened with specific expectations.[51] In 1813-14, Wordsworth records the short life of his daughter Catherine in similar terms. Poignantly resembling Milton's unfallen Eve, she 'of herself / Is all sufficient',[52] and her 'sallies' into the world 'Unthought-of, unexpected' (Characteristics of a Child three Years old, 11-12,15,17).

Wordsworth evolves differing responses to the accretion of experience and onus of poetic renewal. One defines a return to the 'first creative fiat' as the recreation of self in memories of a former existence. While being revised for Prelude XI, the 'spots of time' are also rewritten in the Immortality Ode. Here, an adult 'jubilee' is made possible by 'shadowy recollections' which, as for Traherne, 'Are yet the fountain light of all our day' (ll. 38,152-4).[53] The lost sun of our heavenly pre-existence is replaced by light shed from its

vestigial presence in the earliest existence we do remember. Our child-selves thus provide a 'master light' for 'seeing' the 'immortal sea / Which brought us hither', and we 'Can in a moment travel thither' (ll. 155,166-8).

As in the '<u>backward</u>' vision of the Duddon 'Conclusion' (l. 3), an internal second sight figures the revision of the past on which Wordsworth's claim to creative recovery stands. And, as in the Duddon sonnet, the retrospect follows the course of a symbolic Tour. A lifetime's journey 'inland', begun by the youth of stanza five, is magically reversed.[54] We 'Can in a moment travel' to the origin, but our return intimates that what we 'see the Children sport upon' so unconsciously is 'the shore' of our own, 'philosophic' immortality (ll. 165-9,189).

However, as Wordsworth himself informed his readers, the <u>Ode</u> is divided in its reading and representation of childhood, and turns upon a psychic split of adult and child selves.[55] Despite the symbolic landscape of their adult use, the 'recollections' themselves are defined by an absence of consolation. They are equally opposed to the competing child-memory of a world which retains 'The glory and the freshness of a dream'. Instead, the rewritten 'spots of time' are extreme imaginings of being stripped of experience:

> obstinate questionings
> Of sense and outward things,
> Fallings from us, vanishings;
> Blank misgivings of a Creature
> Moving about in worlds not realized ... (ll. 144-8)

The fall from pre-existential glory is offset by a falling away of the experience that brings it about. The poetry claims as restitution the sense of loss with which the 'recollections'

substitute all knowledge of 'outward things'. Wordsworth dismisses the conventional iconography and 'simple creed / Of Childhood' for 'vanishings' that enact the adult's demand for an elision of history (ll. 139-40).[56] Coleridge's myth of recovering 'feelings as fresh, as if all had then sprang forth at the first creative fiat' remains purely elegiac, and is replaced by a far more strenuous defamiliarising of perception.

The Ode sites its recovery on the margin of reality. The struggle to reinstate an expectancy equivalent to childhood's makes the poet 'raise' his 'song',[57] not just to primal indeterminacy, but to stumbling incertitude: 'Moving about in worlds not realized', the reading imposed by the external is no longer available. Wordsworth's evasion of stereotyping experience takes the more sinister form of death or perpetual childhood for Hartley Coleridge in 1802, as for the 'embalmed' and 'unsinged' children of Prelude VII and the 1817 Sequel to [Beggars].[58] And in his own figure, the massed faces of London and his craving for their individual histories induces an overwhelming loss of 'all the ballast of familiar life', wresting from him every sign of temporal and social identity, 'The present, and the past ... all stays, / All laws of acting, thinking, speaking man' (1805 vii, 604-6).

The displacement of expectation allows the adult who has come to miss an early ease of response, the sufficiency of Nature and the natural man, to claim the diversion of 'other gifts': 'other gifts / Have followed, for such loss, I would believe, / Abundant recompense' (Tintern Abbey, 87-9). The poet redefines hopes raised by a former intensity of perception,

thereby averting a sterile repetition of loss in regret. He fashions a mental and literary resource of a past that now has to be 'recollected in tranquillity' and 'in thought' (Prose i, 148; Ode, 174).

The poem of autobiographical stages establishes its self-revision or 'recompense' within an elegiac frame. Wordsworth's late and successful use of the form, 'Once I could hail (howe'er serene the sky)', reveals its insistent nostalgia. In 1826, different phases of perception are mapped by a single figure, the moon, which is symbolically double -- at once etherial beauty and mutable shadow. Through the Ballad of Sir Patrick Spence and, tacitly, Coleridge's Dejection, the poem describes how Wordsworth, too, learned to read the dark side of the moon. His adult self has internalised the 'dark Associate' -- portent of death, 'call of Time', 'under-ground' of consciousness -- but remembers a self who could choose 'To see or not to see', and, earlier still, one for whom there was 'no sign' at all:

> No faculty yet given me to espy
> The dusky Shape within her arms imbound,
> That thin memento of effulgence lost ....
>
> Young, like the Crescent that above me shone,
> Nought I perceived within it dull or dim;
> All that appeared was suitable to One
> Whose fancy had a thousand fields to skim;
> To expectations spreading with wild growth,
> And hope that kept with me her plighted troth.
> ('Once I could hail', 17-32,3-5,7-12)

There is, though, an alternative response to disillusion in Wordsworth, which does not regress to the child, but confronts the adult experience. It is this experience, among other things, that the 1805 Prelude seeks to negotiate. Instead of mythologising the child, like the Two-Part poem, the

autobiography of adulthood incorporates and exploits the deficiency of a realised imagination. In projecting a recovery from 'dejection', it makes bathos a necessary structure of imagination, rather than the sign of inevitable perceptual decay. The privileging of an inexperienced or 'innocent eye' gives way to a 'usurpation' which suspends comparison with the past (1805 vi, 491,533).

During 1804, when a massive creative effort on the 'Poem to Coleridge' is generated by his leaving for the Mediterranean, The Prelude explores three related areas of bathos, each connected with travel into the unknown: the Alps and London, in Books VI and VII, and the French Revolution in Books IX and X. Textually, the first two are linked by the simile of the Cave,[59] the first and third by order of composition.[60] More important, however, is the relation between poetic and political aspiration. Wordsworthian expectations are writ large in those of the Revolution. The 1790 Tour begins on the eve of the Fête de la Fédération and ends on that of a triumvirate of French, Swiss and Belgian liberty, thus coinciding with the 'great expectancy' of Europe (vi, 685). Wordsworth's youthful carelessness (vi, 693ff.) reflects the first carefree phase of the Revolution. Despite his own non-involvement, the imaginative 'charter' of his Tour engages with that of French ideology:[61]

> mighty forms seizing a youthful fancy
> Had given a charter to irregular hopes. (vi, 347-8)

The student co-opts the Alps into licensing his 'open slight' of Cambridge (vi, 342). His 'irregular hopes' are modelled on the

'irregularity' of the eighteenth-century sublime promoted by Burke. But they also suggest the modern revolutionary aspiration that Burke attacks, in the Reflections on the Revolution of November 1790, for its own 'irregular' departure from precedent. In Wordsworth's Descriptive Sketches of his Tour, the Swiss Republic is coterminous with its Alpine landscape.[62] In his Prelude reading, the imagining of 'mighty forms' is linked by ebullient optimism to 'a time' of political sublimity,

> France standing on the top of golden hours,
> And human nature seeming born again. (vi, 352-4)

But there is an implicit distinction as well. The Tour ends with Europe enjoying what turned out to be a short-lived fervour -- 'As if awaked from sleep, the nations hailed / Their great expectancy' (vi, 684-5) -- and the poet claiming the genuine permanency of his own creative response to the Alps:

> Not rich one moment to be poor for ever;
> Not prostrate, overborne -- as if the mind
> Itself were nothing, a mean pensioner
> On outward forms -- did we in presence stand
> Of that magnificent region. (vi, 665-9)

The evidence of the mind's equal and longlived power is The Prelude itself. In March 1804, apparent humiliations of the mind at Mont Blanc and the Alpine Crossing are redefined as the means of its eventual triumph. This revision comes, however, at a point when mental 'hope' no longer has a political analogue.[63] The resurgence of imagination in the form of 'expectation' is dictated, not just by Alpine bathos, but by the failed 'expectancy' of the Revolution, which had both founded and complicated Wordsworth's millennial imagination (vi, 540-1).

The Revolution was widely interpreted by a transferral of Christian expectation, or an indefinitely prolonged Second Coming, to an imminent millennium on earth.[64] Reinstituting a more orthodox and cautious future,[65] The Excursion (1814) reverts to a time when 'confidence in social Man' was

> By the unexpected transports of our Age
> Carried so high, that every thought -- which looked
> Beyond the temporal destiny of the Kind --
> To many seemed superfluous ...[66] (iv, 262-6)

As the first Book of The Recluse, Home at Grasmere had attempted to realise the millennium by showing 'dear Imaginations realized' in a pastoral landscape. A Wordsworthian definition of place substantiates the splendid incarnation of 1800, when 'the distant thought / Is fetched out of the heaven in which it was' (ll. 127,83-4). Not only is this reading of the landscape strained by the contrary reality of the people who live there. It also stands opposed to Wordsworth's experience of the Revolution itself, which Prelude X characterises by an ironic recession of expectation. The narrative mode of Book X is conditioned both by hindsight, and by Wordsworth's account in Book IX of his political conversion, via the ambivalent unreality of Beaupuy. The Girondist hero appears in retrospect to have been 'enthusiastic to the height / Of highest expectation' on no more solid a foundation than literary fantasy:

> He through the events
> Of that great change wandered in perfect faith,
> As through a book, an old romance, or tale
> Of Fairy, or some dream of actions wrought
> Behind the summer clouds. (ix, 300-1,305-9)

The historical 'actions' that follow are a shocking transition. Book X covers the period 1792-4, from the setting-up of the French Republic to post-Thermidor, and includes the final 'catastrophe', at the time of writing, of Napoleon's coronation in December 1804 (x, 930).[67] On the way home from his second visit to France, Wordsworth returns to Paris 'enflamed with hope' in the newly declared Republic of September 1792 (x, 38). But his assumption that 'Desolation and dismay / Remained for them whose fancies had grown rank / With evil expectations' leads into his own imagination's traumatic revision of the other state event of the month, the September Massacres (x, 20-2). On Robespierre's death in July 1794, the deferred 'golden times' of July '89 are poetically invoked, with an 'uneasy' assurance that 'The mighty renovation would proceed' (x, 541,556-7).[68] The ironising of revolutionary postponement is strongest as Wordsworth himself retreats, in a millennial and genuinely 'noble aspiration' for 'A higher [human] nature'. Once more 'enflamed', but now 'With thirst of a secure intelligence', he turns to Godwin for a 'philosophy / That promised to abstract the hopes of man / Out of his feelings' (x, 832-9,806-7). Expectation is salvaged at the expense of humanity. The most delusive hope has been that the Revolution, like its offspring The Recluse, would site political theory 'Not in Utopia ... [or] heaven knows where -- / But in the very world which is the world / Of all of us' (x, 723-6).

In The Excursion, the Solitary reifies the false expectations of an age in a still bleaker recession. The Wanderer's synopsis in Book II, and the Solitary's autobiography

in Book III, are a remorseless serial of loss and disillusion -- in human love and religion; in the political Church,[69] London ('an Emporium then / Of golden expectations') and the 'unlooked-for dawn' of the Revolution; in the New World and, as a last retreat, the Noble Savage or American Indian (ii, 231-2,224). Embodying The Excursion's response to 'disappointment of ... expectations from the French Revolution', the Wanderer defines its hopes as the 'false fruit' of a 'fall' from Nature (iv, 'Argument'; l. 291).

In the equivalent analysis of Prelude X, Wordsworth's return to 'Nature's self' is to his own 'true self', a revision which has simultaneously 'preserved [him] still / A poet' and 'Revived the feelings of [his] earlier life' (x, 915-24). In March 1804, however, Prelude VI had offered the contrary equation of the imagination's resistance to Nature and the past as a renewal of 'expectation'.

'The supreme experience of the [grand] tour', Christopher Hussey remarks, 'was the crossing of the Alps' (p. 84). Precisely because of its ultimate status, Wordsworth's mind is as demandingly irreverent of the Crossing as of Mont Blanc. The 'supreme experience' is introduced with the words: 'A deep and genuine sadness then I felt' (vi, 492). Yet the creative significance is already implicit: this is a 'Far different dejection' than that 'taken up for pleasure's sake' in the preceding lines (vi, 491,482). The poet identifies the profound emotion as radical to himself. Similarly, his disillusion arises out of a personal mythology of the Alps. The 'mighty forms' of the adult imagination, like those engendered by the

child from the cliff on Ullswater, are already symbolic, and thus beyond realisation (1799 i, 127/1805 vi, 347).

The more conventional assumption of the 'mighty forms' -- as in Pope's 'Alps on Alps arise' (Essay on Criticism, 232) -- is of ascending sublimity.[70] By The Prelude's account, it is this convention which caused the misreading of the landscape in 1790: expecting to cross the Alps by an upward path, 'The only track now visible' to the travellers is 'up a lofty mountain'. But 'surprize' and 'anxiety' about the route are followed by its exact reversal: 'We must descend'. The 'eagerness' for an experience confirming their reading of the landscape is 'Translated' into the 'dejection' of having already and unconsciously crossed the Alps (vi, 504-23).

In 1790, the Crossing had 'Ended in this', bathos (vi, 524). The poet who relives it in March 1804 recognises that the event is not closed, and disappointment calls forth latent power:

> Imagination! -- lifting up itself
> Before the eye and progress of my song
> Like an unfathered vapour ... (vi, 525-7)

The revised Crossing is of the tourist of 1790 into the traveller-writer of 1804. Enveloped by the medium of present imagination, he finds the 'progress' of his own 'song', and landscape of his own past, 'lost as in a cloud, / Halted without a struggle to break through' (vi, 529-30). The similes of 'vapour' and 'cloud' are more than symbolic restorations of indeterminacy. Like the 'vanishings' of the Ode, they are types of unconditioned existence, or 'unfathered' imagination -- as opposed to that 'fathered' in nostalgic continuum with the

'natural piety' of a child-self ('My heart leaps up'). The 'cloud' and 'vapour' also internalise a picturesque iconography, where mist either 'leaves room' for the mental reading of landscape by obscuring its boundaries, or, more literally, balks the expectation of a mountain 'prospect'.[71] The Prelude traveller[72] is both 'Halted' (as narrator) and freed (as poet), but what he confronts is his own imagination as an obscuring power, capable of blocking out past scenes, past experience, and past poetry alike.

In 1804, Wordsworth's song of defeat is stopped by his imaginative refusal to acknowledge it except in the form of a triumph. Being 'lost as in a cloud' alludes to the tourist's experience as a sign of having unknowingly crossed the Alps, and becomes a sign of the mind's recovery through reflexivity. The sublime takes place, not in a predictably onward and upward 'progress', but in the self-recognition involved in coming to a complete halt. 'Lifting up itself', a daemonic imagination subverts the topographical convention by which the young travellers defined the sublime and interpreted their experience. Expectation about the external in 1790 (and the 1790s) has by denial become self-referential. On this revised ground, it does not refer beyond itself, but typifies the human 'nature' outside the natural order:[73]

> Our destiny, our nature, and our home,
> Is with infinitude -- and only there;
> With hope it is, hope that can never die,
> Effort, and expectation, and desire,
> And something evermore about to be. (vi, 538-42)

The Prelude generalises the rising of imagination over the past into a doctrine of our common futurity. Each term in the

self-consciously grand elaboration is prospective. Contrary to Wordsworth's myth of self-continuity, this is an imagination against memory. It is also, necessarily, against realisation: expectation is now its own goal.[74] The 'something evermore about to be' is a deferred millennium that rejects the 'Imaginations realized' of Home at Grasmere, and subsists in the infinite recession which is so ironically applied to the revolutionary ideals of Books IX and X. The historical disappointments Wordsworth suffered -- 'the steps of our degeneracy, / All degradation of this age' (x, 927-8) -- are here displaced. In the following lines, the imagination whose prophecy is self-fulfilled without being accomplished is likened to an army without the aim of conquest: 'The mind beneath such banners militant / Thinks not of spoils or trophies ... blest in thoughts / That are their own perfection and reward' (vi, 543-6).[75]

Prelude VI revises lines written for the six year-old Recluse, where the pre-figuring of the future was also held to be the basis of 'our nature'. In 1798, Wordsworth referred to 'The common food of hope';[76] in 1804, 'hope that can never die' is presumably the most universal expression of 'infinitude'. But in this later form, 'expectation, and desire' are no longer conditional on the idea of action. The philosophic blank verse, on the contrary, subscribed to there being 'an active principle alive / In all things' as the model for a correspondingly active mind. In Coleridge's 1795 Lecture on the Slave-Trade, this 'principle' defined a 'progressive' and millenarian imagination:

> the mind must enlarge the sphere of its activity, and busy itself in the acquisition of intellectual aliment. To develope the powers of the Creator is our proper employment .... But we are progressive and must not rest content with present Blessings. Our Almighty Parent hath therefore given to us Imagination that stimulates to the attainment of real excellence by the contemplation of splendid Possibilities ...(CC 1, 235)

In his reading of Priestleyan theory, Wordsworth identified the human manifestation of pantheist 'activity' as hope. Unlike the bald claim of 1804 -- 'hope that can never die' -- The Recluse argued from an 'active principle' that hope was to be kept from dying only by 'meditated action':[77]

> The food of hope
> Is meditated action; robbed of this
> Her sole support, she languishes and dies.
> We perish also, for we live by hope
> And by desire ... we see by the sweet light
> And breathe the sweet air of futurity;
> And so we live, or else we have no life ...
> ('There is an active principle', 16-23)

In 1804, Wordsworth exchanges one conviction of human 'futurity' for another. 'Something evermore about to be' turns the past tense of a narrative that 'Ended in this' into the future of an unending becoming.[78] It also revises the further definition, in Coleridge's 1795 Lecture, of an 'Imagination'

> that still revivifies the dying motive within us, and fixing our eye on the glittering Summits that rise one above the other in Alpine endlessness still urges us up the ascent of Being ... (op. cit.)

Despite its equation with a heterodox and upwardly mobile theology, the 'Alpine endlessness' of 'glittering Summits' is a conventional figure. The Prelude's 'Imagination' rises against an impoverished rhetoric of the sublime, in what is at once a disruption and renewal of 'expectation'. The Romantic ideology of (political) progression is displaced by that of process.

The 'Halted' journey into an indefinite 'infinitude' also abstracts the quasi-symbolic landscape which Dorothy Wordsworth had recently established in her Recollections of Scotland, and which in February provided a model for the lines on the Climbing of Snowdon. Quite as much as the Alpine Tour of 1790, it is the Scottish Tour of 1803 that focusses Wordsworth's obsession with expectation in 1804. The reading of landscape in the Recollections -- especially the entry for 25 August on Loch Lomond -- is adopted in The Prelude for its notations of 'A spectacle to which there is no end':[79]

> We had not climbed far, before we were stopt by a sudden burst of prospect, so singular, & beautiful, that it was like a flash of images from another world. ... we looked towards the foot of the water, scattered over with islands, without beginning & without end. ... The lake was lost under the low & distant hills; & the islands lost in the lake,[80] which, was all in motion, with travelling fields of light, or dark shadows, under rainy clouds. There were many hills, but no commanding eminence at a distance to confine the prospect; so that the land seemed endless as the water .... a new world in its great permanent outline & composition, & changing at every moment in every part of it .... The whole was indeed a strange mixture of ... images inviting to rest, & others hurrying the fancy away into an activity still more pleasing than repose -- yet, intricate & homeless; that is without lasting abiding-place for the mind, as the prospect was, there was no perplexity; we had still a guide to lead us forward -- Wherever we looked, it was a delightful feeling that there was something beyond --[81]
> (D.C.MS.50 i [Part First], 63,65; Journals i, 251-3)

Dorothy makes a 'composition' that is endlessly self-renewing and, like the Gondo Gorge, -contradictory. Her 'feeling that there was something beyond' is what motivates the Alpine 'progress' of Prelude VI. The wish to externalise the 'beyond' is thwarted in the Crossing, to be redefined as the mental 'infinitude' of 'something evermore about to be'.[82] Both

the Recollections and The Prelude are applying terms from Burke's theory of infinity in objects, where 'the imagination is entertained with the promise of something more, and does not acquiesce in the present object of the sense' (Enquiry, 77).[83] Revising Burke in the Lakes Tour, Gilpin asserted that the imagination refuses to be satisfied, 'not because it is entertained with a promise of something more; but because it has the power, of creating something more itself' (ii, 15-16).

Prelude VI defines imagination by its positive obliteration of 'the present object of the sense'. Dorothy Wordsworth's language of revelation -- 'we were stopt by ... a flash of images from another world' -- is carried from the experience of Snowdon (xiii, 39-40), to the symbolic abstraction of that experience in the apostrophe of Book VI: imagination disrupts habitual sight with 'flashes' of insight into 'The invisible world' (vi, 529-36). It avenges itself of a previous 'dejection' by breaking off the narration, and forcing the poetic 'eye' into a second sight:

> And now, recovering, to my soul I say
> 'I recognise thy glory'. In such strength
> Of usurpation, in such visitings
> Of awful promise, when the light of sense
> Goes out in flashes that have shewn to us
> The invisible world, doth greatness make abode ...
> (vi, 531-6)

The recognition is of the revisionary function of imagination. And this definition of 'greatness' is itself made through a revisionary 'usurpation'. The poet isolates as his own essence a Miltonic quality of 'darkness visible' that has been thoroughly internalised by his own reading. Enacting the Ode's 'vanishings' of 'sense and outward things', The Prelude extends

the sense-world to include the 'eye' of its own 'song'. The 'light of sense' (textual or bodily) 'Goes out', but the resultant darkness is a spiritual light. The paradox is reduplicated several times over: sense perception is darkened in 'flashes' that make visible 'The invisible world'.[84] To the Romantic poet, the experience is specular, and the self-revelatory light is imagination: 'recovering, to my soul I say / "I recognise thy glory"'.[85]

The stripping of the expected in terms of place, in the Alpine Crossing, is followed by one of chronology, at Lake Como. Having missed their way 'with eagerness' at the Alps, Wordsworth and Jones are 'In eagerness, and by report misled / Of those Italian clocks', into an expectation 'that day [is] near' (vi, 508,622-5). As they resume their journey, 'the same delicious lake' where they have spent the past two 'golden days' undergoes a nightmarish metamorphosis (vi, 655-7).[86] The landscape expresses their semi-creative response to the inversion of night and day. And the open use of the term 'darkness visible' suggests a lowering of revisionary intent and a parodic sequel to the sublime.[87]

The failure of the Crossing and 'bewildered' power of the Gorge are ambiguously re-enacted as the travellers become 'lost, bewildered among woods immense' (vi, 560,631). Though they 'wander', as if in Spenser's Wood of Error, their Wordsworthian adventure begins only when they have 'stopped', and the experience of landscape takes over. A 'dull red image of the moon', 'bedded' in the Lake and 'changing oftentimes its form / Like an uneasy snake', mimics both the sun and the travellers'

sleeplessness. The insects make a 'noise like that of noon', the mountains, 'by darkness visible', also strangely conflate day and night, and the moon finally sets 'while she still [is] high in heaven' (vi, 632-53). Prompted by the original reversal of expectation, the language registers the tourist's encounter with the 'unintelligible', and heightens the beautiful into an unnerving mock-sublime.[88]

Unlike the Crossing, Como neither abases the traveller, nor restitutes him by the irruption of power into a linear narrative. In the heroic reading of Crossing the Alps, the detour and, with it, the premise of the Tour itself (a diversion from Cambridge study) are confirmed as a 'progress' in the sublime. The mind stages its 'deep and genuine sadness' in order to dramatise its self-renewal. Motifs of expectation and disappointment express the psychology, not the delusion, of imagination. Bathos is contained by a structure of recovery inherent to a mind that is doubly 'Strong' -- 'in itself, and in the access of joy / Which hides it like the overflowing Nile' (vi, 492,547-8).

Much attention has been given to Wordsworth's dialectic as a modification of Kant's 'Analytic of the Sublime'. Prelude VI generates a textually spontaneous response to a fourteen year-old humiliation when the simile of the Cave is removed from its original position in the Alpine sequence (vi, 524/5): 'Ended in this .... Imagination!'. Thomas Weiskel has best described how this transcendental crossing applies the Kantian model:

> The imagination is unwittingly, involuntarily, divided against itself. It not only serves the reproductive function of memory but 'is at the same time an instrument of reason and its ideas' ... (p. 43)

Differences in terminology apart,[89] both Wordsworth and Kant define the sublime as an approach to the unconditioned. But whereas the Wordsworthian arises from bathos experienced before an inadequate Nature, the Kantian ironically assumes a Nature too great for 'the greatest faculty of sense', so as to refer 'to a supersensible substrate ... which is great beyond every standard of sense' (Judgement, 106,104). Imagination is intimidated by Nature in order that both may, a priori, be transcended by reason.

The Prelude's representation of the loss of 'sense' as an 'infinitude' or 'invisible world' corresponds to the purely 'negative presentation' of sublimity in Kant.[90] A more characteristic 'presentation', though, appears in De Quincey's essay on Wordsworth of 1839. Here, the revisionary function of imagination abstracted in Prelude VI is applied to a phenomenal world. De Quincey -- while forging the terms of his own Suspiria de Profundis (1845) -- transcribes Wordsworth's explanation, over twenty years before, of the 'psychological principle' of expectation:

> I have remarked, from my earliest days, that, if ... the attention is energetically braced up to an act of steady observation, or of steady expectation, then, if this intense condition of vigilance should suddenly relax, at that moment any beautiful, any impressive visual object ... falling upon the eye, is carried to the heart with a power not known under other circumstances. (Recollections, 160)

Mental power is stored up in an interval of stretched attention, and released in a revisionary perception of landscape when the intial 'expectation' does not materialise. The mind is vulnerable to this empowered seeing at the moment of collapse.

In Wordsworth's ensuing illustration, his 'deadly impatience' for news of the Peninsular War is diverted (p. 159), as was his 'eagerness' for the Alps in 1804. He has strained to hear the night-mail and, 'in final abandonment of hope', opened a mental void that is filled as the energy of the expectation is converted into depth of vision:

> at the very instant when the organs of attention were all at once relaxing from their tension, the bright star hanging in the air above those outlines of massy blackness fell suddenly upon my eye, and penetrated my capacity of apprehension with a pathos and a sense of the infinite, that would not have arrested me under other circumstances. (ibid., 160)

Transference of power is experienced as abnormal receptivity. In the textual illustration, from There was a Boy, the cause of transference is the Winander boy's failure to make the owls 'answer' in imitation of his own 'mimic hootings':

> And, when it chanced
> That pauses of deep silence mock'd his skill,
> Then, sometimes, in that silence, while he hung
> Listening, a gentle shock of mild surprize
> Has carried far into his heart the voice
> Of mountain torrents, or the visible scene
> Would enter unawares into his mind ...
> (ll. 10-11,16-22)

The 'tension' of expectation is precisely enjambed in 'hung / Listening', but it is the 'surprize' of the unexpected, generated in the lacunae of 'silence', which converts that expectation into power.[91] A mockery (to which the pun draws attention) of human and imitative 'skill' becomes a perception 'by which space and its infinities are attributed to the human heart' (Recollections, 161). The enabling 'shock of mild surprize' is refined in the adverb 'unawares'. Unlike the analysis of expectation in De Quincey's essay, and its

manipulation in Lyrical Ballads,[92] this defines an unconscious process. The unexpected is a figure for being opened to unprescribed experience. Thus, the jaded adult of Resolution and Independence speaks of indefinite and external aid: 'Now, whether it were by peculiar grace, / A leading from above, a something given, / Yet it befel, that, in this lonely place ... I saw a Man before me unawares' (ll. 50-5). The vehicle of the speaker's renewal are his perceptions of the man 'As a huge Stone', 'Like a Sea-beast', 'as a Cloud' (ll. 64,69,82) -- comparisons both strangely analagous to, and powerfully unlike, the 'Loose' and playful similes of the 1802 lyrics (To the Daisy ['With little here'], 11).

The adverbial usage of Resolution and Independence and There was a Boy derives from Milton's simile for Satan's discovery of Paradise:

> As when a scout ...
> at last by break of cheerful dawn
> Obtains the brow of some high-climbing hill,
> Which to his eye discovers unaware
> The goodly prospect of some foreign land
> First-seen ....
> Such wonder seized, though after heaven seen,
> The spirit malign ... (PL iii, 543-53)

In Wordsworth's revision, as Herbert Lindenberger remarks, 'unawares' has the 'double sense of "unexpectedly" (referring back to "shock" and "surprize") and "unconsciously" (the latter applicable both to the boy and the landscape)'.[93] The Winander boy suddenly experiences the familiar and external scene with the 'surprize' of the 'First-seen'. 'Though after' -- belated -- his re-vision is of a restored power and intensity.[94] But its effect is to originate himself. The perception is the formation

of his own landscape: 'the visible scene / Would enter unawares into his mind'. In Wordsworth, a subjective epiphany defines the capacity for second sight given the Ancient Mariner -- who 'bless'd' the watersnakes of fallen perception, 'unaware' of re-entering a paradisal unity (l. 277) --

> to contemplate the ANCIENT of days and all his works with feelings as fresh, as if all had then sprang forth at the first creative fiat ... (CC 7 i, 80)

CHAPTER FIVE

Revision: A Second-Sight Procession

> A clearness has returned. It stands restored.
> It is not an empty clearness, a bottomless sight.
> It is a visibility of thought,
> In which hundreds of eyes, in one mind, see at once.
> (Wallace Stevens, An Ordinary Evening in New Haven xxx)

> 'SECOND-SIGHT' is a flag over disputed ground. But it is matter of knowledge that there are persons whose yearnings, conceptions -- nay, travelled conclusions -- continually take the form of images which have a foreshadowing power: the deed they would do starts up before them in complete shape, making a coercive type; the event they hunger for or dread rises into vision with a seed-like growth, feeding itself fast on unnumbered impressions.
> (George Eliot, Daniel Deronda, chapter 38)

On 20 July 1804, Wordsworth writes to thank Beaumont[1] for his

> very acceptable present of Sir Joshua Reynolds works, which with the life I have nearly read through.
> (EY, 490)

The letter acknowledges the third edition of Malone's Works of Sir Joshua Reynolds (1801), singling out the introductory 'Account' of the author, and praising, too,

> The sound judgement universally displayed in these discourses ... I mean the deep conviction of the necessity of unwearied labour and diligence ...
> (EY, 491)

At the head of his list, Wordsworth places a dictum he had cited in the Advertisement to Lyrical Ballads (1798) --

> An accurate taste in poetry, and in all the other arts, Sir Joshua Reynolds has observed, is an acquired talent, which can only be produced by severe thought, and a long continued intercourse with the best models of composition (Prose i, 116)

-- and reiterated in the 1800 Preface (i, 156). These citations most nearly tally with a passage in Malone quoting the painter's theory of 'acquired taste', though there is no proof Wordsworth knew the edition when it first came out in 1797.[2] Named as an

authority in the 1800 Preface, Reynolds apparently has a more important and covert use, in qualifying its primitivist definition of poetry: 'the spontaneous overflow of powerful feelings' can have produced work of value only in 'a man who being possessed of more than usual organic sensibility had also thought long and deeply' (i, 126). In the 'loose papers' from which Malone prints in his introduction, Reynolds states:

> I am now clearly of opinion, that a relish for the higher excellencies of art is an acquired taste, which no man ever possessed without long cultivation, and great labour and attention.
> (1797 i, xii; Works i, xvii)

Reynolds is tacitly associated with the Preface's own revisionary poetic, which finds that, to be re-created in an aesthetically useful form, emotion must be 'recollected in tranquillity' -- in 'thoughts' which are themselves the 'representatives of all our past feelings' (i, 148,126).

Nearly twelve years after writing the Preface, Wordsworth (re)turns to Malone, and alludes to the experience that led Reynolds to form his belief in 'acquired taste'. The experience dwelt on in The Sublime and the Beautiful is one Wordsworth recognises as his own. While it describes the stock process of deadening familiarisation,[3] the treatise pays greater attention to the anti-climax of encountering a 'sublime' object 'for the first time':

> Such would have been the condition of the most eminent of our English Painters if his visits to the sublime pictures in the Vatican & the Cistine Chapel had not been repeated till the sense of strangeness had worn off, till the twilight of novelty began to dispel, and he was made conscious of the mighty difference between seeing & perceiving.[4] (Prose ii, 358)

The 'difference between seeing & perceiving' is that between first and second sight, as Reynolds had defined it in the autobiographical papers printed by Malone.[5] Reynolds recalls being told

> by the keeper of the Vatican, that many of those whom he had conducted through the various apartments of that edifice, when about to be dismissed, have asked for the works of Raffaelle, and would not believe that they had already passed through the rooms where they are preserved; so little impression had those performances made on them .... I remember very well my own disappointment, when I first visited the Vatican; but on confessing my feelings to a brother-student ... he acknowledged that the works of Raffaelle had the same effect on him, or rather that they did not produce the effect which he expected.[6] (Works i, xiv)

As spectators, we expect the 'performances' of genius to make an 'impression' on first sight. We are mistaken on two counts: in having 'expected that our minds, like tinder, should instantly catch fire from the divine spark of Raffaelle's genius'; and in being unware 'that the excellence of his style is not on the surface, but lies deep; and at the first view is seen but mistily' (i, xvii). Effects are immediate neither in the mind nor in the work perceived.

Reynolds claims to have reached these conclusions about the 'first view' of an artist through his own, further experience of Raphael. The result of his disappointment in the Italian paintings was to expose his native theory of art to a critique on foreign principles:

> my not relishing them as I was conscious I ought to have done, was one of the most humiliating circumstances that ever happened to me, I found myself in the midst of works executed upon principles with which I was unacquainted: I felt my ignorance, and stood abashed. All the indigested notions of painting which I had brought with me from England ... were to be totally done away, and eradicated from my mind. It

> was necessary, as it is expressed on a very solemn occasion, that I should become as a little child.--
> (i, xv-xvi)

Having been humiliated, Reynolds adopts the humility of an apprentice before his master. Yet his prostration has an affinity with the Kantian defeat of the imagination before Nature, in being the spring of a rival genius. Once Reynolds becomes 'as a little child', he enters the heaven of a new perception and new art. This recovered innocence of first perceptions is paradoxically achieved in second sight:

> Notwithstanding my disappointment, I proceeded to copy some of those excellent works. I viewed them again and again; I even affected to feel their merit, and to admire them, more than I really did. In a short time a new taste and new perceptions began to dawn upon me; and I was convinced that I had originally formed a false opinion of the perfection of art ... (i, xvi)[7]

Reynolds' innocent eye is educated into acquired taste through a process of revision: 'I viewed them again and again'. Wordsworth's revisionary look manipulates, and itself revises, an existing theory of aesthetic progression. In restoring to objects the power of the 'First-seen', his second sight claims an imaginative priority over the disillusionment felt at the first (PL iii, 549).

The Sublime and the Beautiful cites Reynolds to corroborate a notion that our disappointment in natural objects is due to their being approached 'without a preparatory intercourse'. As an instance of such inexperience, the essay expands an anecdote told to the Wordsworths by Scott in 1803 and recounted in the Recollections of Scotland (Journals i, 402):

> I have heard of a Lady, a native of the Orcades ... whose imagination, endeavouring to compleat whatever had been left imperfect in pictures & books, had feasted in representing to itself the forms of trees.

> With delight did she look forward to the day when it would be permitted to her to behold the reality, & to learn by experience how far its grandeur or beauty surpassed the conceptions which she had formed -- but sad & heavy was her disappointment when this wish was satisfied. (Prose ii, 358-9)

Living in the treeless Orcades, the woman's tree-forms are purely self-referential -- an imagination 'representing to itself', by actively 'endeavouring to compleat' the 'imperfect' reproductions of graphic art.[8] Reality is imagined as a further completion, surpassing the 'conceptions' that have been independently 'formed'. Yet 'the reality' is approached, not so much with a lack of preparation, as with a specific 'experience' in mind. The woman's disappointment reveals her autonomous imagining of trees to have in fact been based in a prior experience and a prior reality:

> she ... complained that, compared with the grandeur of the living & ever-varying ocean in all the changes & appearances & powers of which she was thoroughly versed -- that a tree or a wood were objects insipid and lifeless. (ii, 359)

The comparison with the ocean is inappropriate and, so far as the trees are concerned, destructive;[9] but is made in terms of what is 'thoroughly' known, and privileged as the standard of 'grandeur or beauty'. 'After all', states the Guide, 'it is upon the mind which a traveller brings along with him that his acquisitions, whether of pleasure or profit, must principally depend' (ii, 230). Wordsworth treats his own mental acquisitions with deft irony when, in Prelude IX, he claims 'the Magdalene of le Brun' to 'shew / The temper of [his] mind as then it was'. The painting[10] half-mockingly reflects what he remembers to have brought along with him in 1791 -- a response

to the lachrymose beauty that will 'recompense the traveller's pains ... with its ever-flowing tears' (ix, 74-80). Conversely, the ruined Bastille, the site of expectation in a modern tourist, produces only an unresponsive toying that is mimicked by Parisian breezes:

> Where silent zephyrs sported with the dust
> Of the Bastile I sate in the open sun
> And from the rubbish gathered up a stone,
> And pocketed the relick in the guise
> Of an enthusiast; yet, in honest truth ...
> I looked for something which I could not find,
> Affecting more emotion than I felt. (ix, 63-71)

The prospect of a fallen Bastille, hyped by Cowper and English libertarianism, is now realised historically, but confined by Wordsworth to the 'trite poetic level' of sporting and 'silent zephyrs'.[11] The traveller brings no emotion, so feels none in return. To hide this, he induces a response, like the Reynolds who faced his disappointment in Raphael's works by 'affect[ing] to feel their merit ... more than [he] really did'. Yet the admission, 'I looked for something which I could not find', echoes the deranged seeking of Margaret in The Ruined Cottage (l. 351), and suggests an unsatisfied and unidentified Sehnsucht. The tourist's literal acquisition of a piece of the 'rubbish' is an ironic metonymy for his failure to discover the spirit of the Bastille. Once again, the mental preparation is not so much lacking, as inadequate to the occasion.

In the last of its four examples of the 'first time' viewer, The Sublime and the Beautiful describes how

> a kind of blank & stupid wonder (one of the most oppressive of sensations), might be felt by one who had passed his life in the plains of Lincolnshire & should be suddenly transported to the recesses of Borrowdale or Glencoe. (Prose ii, 359)

The spectator's 'blank & stupid wonder' before the sublime[12] is the Wordsworthian equivalent of the incomplete response to beauty in Paradise Lost IX, where Eve awes Satan into being merely 'Stupidly good' (l. 465). The extent to which the essay's association of bathos and inexperience is a rationalisation surfaces in the reference to Glencoe. Dorothy's Recollections indicates that Wordsworth was himself disappointed by Glencoe, precisely because of his previous encounters with mountain 'recesses'.[13] Where The Sublime and the Beautiful is true to Wordsworthian experience is in distinguishing the two looks, by which a spectator is 'made conscious of the mighty difference between seeing & perceiving' (Prose ii, 358).

Another theorising of the transition from first to second sight is found in a book Wordsworth owned at Cambridge. Daniel Webb's Inquiry into the Beauties of Painting (1760) identifies a 'power of humanizing ... Colossal proportions':[14]

> If we are astonished at the first sight of the Colossal statues on the monte Cavallo at Rome, a secret and growing pleasure succeeds this amazement: For, though the immensity of their form seems, at first, to set them above the scale of our ideas, yet, so happy is the symmetry of their parts ... that the eye soon becomes familiar with their proportions, and capable of their beauties. (p. 44)

Nearly four decades before Malone's edition of Reynolds, Webb also looks twice at the Italian capital, with an aesthetic appreciation reserved for works of art rather than Nature. The sublime Colossi are humanised by the 'familiar' second sight of an eye that has pleasurably recognised their intrinsic 'beauties'.[15] A Romantic reading of another ackowledged 'fountain of [Roman] sublimity', St. Peter's, stresses colossal,

as opposed to human, symmetry. Almost thirty years after Kant's analysis of visiting the cathedral, Byron describes a process of seeing that accommodates or grows into the sublime, instead of becoming 'capable of [its] beauties'. In Childe Harold IV, 'proportions' reflect, not the idealised human form, but the 'great conceptions' of the 'mind of man':

> Enter: its grandeur overwhelms thee not;
> And why? it is not lessened; but thy mind,
> Expanded by the genius of the spot,
> Has grown colossal ...[16] (st. 159,155)

Byron develops a more sophisticated psychology than Webb by educing the sublimity of St. Peter's from an initial lack of a sense of disproportionate scale: 'its grandeur overwhelms thee not'. This stock response -- 'Its length, height, and breadth', noted Bishop Burnet,

> are all so exactly proportioned, and the eye is so equally possessed with all these, that the whole upon the first view doth not appear so vast as it is found to be upon a more particular attention[17]

-- is extended by Byron, for whom apparent bathos is actually the correspondence of the building to a mind 'Expanded by the genius of the spot'. In an unfolding drama, the poetry follows the spectator through the basilica, and into the more complicated dynamics of how the mental expansion takes place:

> Thou movest -- but increasing with the advance,
> Like climbing some great Alp, which still doth rise,
> Deceived by its gigantic elegance ....
> Thou seest not all, but piecemeal thou must break,
> To separate contemplation, the great whole ...
> condense thy soul
> To more immediate objects, and control
> Thy thoughts until thy mind hath got by heart
> Its eloquent proportions, and unroll
> In mighty graduations, part by part,
> The glory which at once upon thee did not dart ...
> greatest of the great
> Defies at first our Nature's littleness,

> Till, growing with its growth, we thus dilate
> Our spirits to the size of that they contemplate.[18]
> (st. 156-8)

At once the type and teacher of the mind, the man-made structure provides a model for its experience of sublimity. St. Peter's becomes a mental architecture. As in Webb, the mind's assimilation of the sublime object depends on its discovering the relation of 'parts' before identifying (with) the 'whole' they compose. Byron's method of negotiating the 'immensities' -- 'piecemeal thou must break, / To separate contemplation, the great whole' -- nonetheless reverses the Wordsworthian process of building parts into unity. In the Unitarian analysis of 1798, Byron is guilty of encouraging his spectator to 'Break down all grandeur'.[19]

As late as 1843, Wordsworth invokes the same terms for his reconstruction of ancient, rather than Christian, Rome. His Fenwick Note to 'Is this, ye Gods, the Capitolean Hill?', uses first and second sight to describe the phases of his experience of Rome, actually and divisively, in 1837, and imaginatively afterwards, on reassembling its broken history as poetry:

> Sight is at first a sad enemy to imagination .... Nothing perhaps brings this truth home to the feelings more than the city of Rome[20] ... when particular spots or objects are sought out, disappointment is, I believe, invariably felt. Ability to recover from this disappointment will exist in proportion to knowledge, and the power of the mind to reconstruct out of fragments and parts, and to make details in the present subservient to more adequate comprehension of the past.[21] (Grosart iii, 89-90)

Implicitly, an imaginary whole is reconstructed in a revisionary sight of remaining 'fragments and parts'. The mind reasserts an historical integrity where the eye would merely record, and so

reinforce, its fragmentation. Interestingly, Wordsworth distinguishes the eye's sight of Rome from

> the impression made at the moment when it is first seen and looked at as a whole,[22] for then the imagination may be invigorated, and the mind's eye quickened to perceive as much as that of the imagination ... (iii, 89)

The initial holism of 'the mind's eye' disintegrates under the closer inspection of the physical eye, and must be recreated in the second sight of 'the imagination'.

These distinctions mark the point at which Wordsworth departs from eighteenth-century theorists of perceptual process. In Wordsworth, the process does not just mean coming to see more, or more clearly. Rather, it involves two different kinds of sight -- in the interpretation given Reynolds in 1811-12, 'the mighty difference between seeing & perceiving'. The first and second look are used as metonyms for a transition from physical to imaginative perception. Wordsworth makes this distinction between sensual and spiritual sight most forcefully when also making it the basis of poetic practice. Aubrey de Vere recalls 'the old Poet' chastising a modern descriptive writer:

> Nature does not allow an inventory to be made of her charms! He should have left his pencil behind, and gone forth in a meditative spirit; and, on a later day, he should have embodied in verse not all that he had noted but what he best remembered of the scene; and he would have then presented us with <u>its soul</u>, and not with the mere visual aspects of it.
> (Eric Robertson, <u>Wordsworthshire</u>, 170)

The 'recollection in tranquillity' which characterised the writing of poetry in the 1800 Preface is now applied to its content. Wordsworth's opposition of the 'soul' of Nature and

its 'mere visual aspects' is embodied in the Prelude landscapes: Snowdon ('The soul, the imagination of the whole'), Mont Blanc ('a soulless image on the eye / Which had usurped upon a living thought'), and the Cave ('in perfect view / Exposed, and lifeless .... And a new quickening'). In The Sublime and the Beautiful, the lady of the Orcades similarly opposes 'the living & ever-varying ocean' to 'insipid and lifeless' trees (Prose ii, 359).

These oppositions are made within a theological discourse. While they have come to structure scenes of vision and its loss, their etymological and doctrinal roots are only partly obscured. 'The soul, the imagination of the whole', and 'living thought' derive force from an ambiguous translation of pantheistic origins, so as to recognise 'The passion and the life, whose fountains are within' (Dejection, 46).[23] Perceptual states that are self-defining in The Prelude evolve from the explicit transitions, from sense to a spirit beyond self, in the Pedlar's "listening" to the song of the 'one life' --

> One song they sang, and it was audible --
> Most audible then when the fleshly ear,
> O'ercome by grosser prelude of that strain,
> Forgot its functions, and slept undisturbed
> (ll. 218-22)

-- and the "seeing" of 'life' in Tintern Abbey:

> While, with an eye made quiet by the power
> Of harmony, and the deep power of joy,
> We see into the life of things. (ll. 48-50)

In this earlier form, second sight has a specific function: our 'light of sense / Goes out' in order to reveal the correspondingly immaterial nature of material 'things' (1805 vi, 534-5). Wordsworth's association of first sight with the 'mere

visual aspects', and of second with the '_soul_', of Nature, is adapted from Coleridge. _This Lime-Tree Bower_ urges on Lamb the Berkeleyan exercise of 'gazing round / On the wide view', to 'gaze till all doth seem / Less gross than bodily' (_CL_ i, 335). Writing to Godwin about sight-seeing in September 1800, Coleridge had noted that 'The first pause & silence after a return from a very interesting Visit is somewhat connected with languor in all of us'. As a Lake District resident of a couple of months, and in need of some London company, he hopes to lure a reluctant Godwin to Keswick, by offering to replace his novice's view of mountains with a symbolic interpretation of their 'immortal interest':

> as you have observed, Mountains & mountainous Scenery, taken _collectively_ & _cursorily_, must depend for their charms on their novelty -- they put on their immortal interest then first, when we have resided among them, & learnt to understand their language, their written characters, & intelligible sounds, and all their eloquence so various, so unwearied.-- Then you will hear no 'twice-told tale.' (_CL_ i, 620)

The need for knowledge rather then novelty, and its connection with lasting insight, is recognised over a decade later in _The Sublime and the Beautiful_.

Eight months after _This Lime-Tree Bower_'s imperceptible shift from visual to visionary, the equivalent moment in Wordsworth maintains two discrete phases of looking:[24]

> I lookd around, the cottage and the elms
> The road the pathway and the garden wall
> Which old & loose & mossy oer the road
> Hung bellying, all appeared I know not how
> But to some eye within me, all appeared
> Colours & forms of a strange discipline
> The trouble which they sent into my thought
> Was sweet, I lookd and looked again, & to myself
> I seemed a better and a wiser man.
> (_Ruined Cottage_ MS. B; Butler, 256)

The Ruined Cottage describes an exchange of sight for insight, and grief for moral strength. The Pedlar completes the story of the Cottage with a 'sweet' resolution of the sign of ruin. Philosophically, he absorbs the tragedy of Margaret into the optimistic teleology of the early Coleridge, for whom evil is a 'rebellious' force that a providential 'discipline' shall 'train up to God' (Joan of Arc ii, 60-1). The Wordsworthian in the Pedlar, though, offers the 'discipline' of art, a painting by the 'eye within' of the natural 'Colours & forms' which both record and displace human sorrow. Loosed from its representation of the beneficent 'oblivious[ness]' of suffering (Ruined Cottage, 504), the 'eye within' focusses on its own revisionary landscape.

As a text of divided ideologies, Tintern Abbey not only 'see[s] into the life', but shows the rising of the memorial in the present: 'The picture of the mind revives again'. Behind the literal revisit to the Wye are the numerous occasions of its mental revision: 'In darkness, and amid the many shapes / Of joyless day-light .... How often has my spirit turned to thee!' (ll. 62,52-8). This response to absence is formulated in early 1798 as 'a power' to 'multiply / The spiritual presences of absent things' ('Not useless', 26-8), and attributed in the 1802 Preface to the poet, whose 'disposition [is] to be affected more than other men by absent things as if they were present' (Prose i, 138). In both cases, Wordsworth refers to Quintilian, who compared the writer's power of generating emotion to

> visions, whereby things absent are presented to our imagination with such extreme vividness that they seem actually to be before our very eyes.
> (Institutio Oratoria VI ii 29)

Wordsworth applies the generation of presence from absence to the imagining of natural objects, and so defines a redemptive second sight. But the absence of Nature comes to empower a revisionary creation of another sort. In Prelude III, the poet's imagining of the Lake District he is divorced from at Cambridge is synonymous with his self-recognition:

> And now it was that through such change entire,
> And this first absence from those shapes sublime
> Wherewith I had been conversant, my mind
> Seemed busier in itself than heretofore ....
> now I felt
> The strength and consolation which were mine.
> As if awakened, summoned, rouzed, constrained,
> I looked for universal things ...
> And, turning the mind in upon itself,
> Pored, watched, expected, listened, spread my
> thoughts ... (iii, 101-13)

The world is 'gazed' at on the premise of a future capacity to make it 'flash upon that inward eye' ('I wandered lonely as a Cloud'). In Prelude VI, 'flashes' revealing the 'invisible', or mental, world allow Wordsworth to re-see, and hence re-write, the poetic landscape of the Alpine Crossing. This second sight denies the authority of the 'eye' that empirically records the 1790 Tour for its moment of bathos (vi, 526-36). Both the experience of failure and its triumphal revision are charted and allegorised by the simile of the Cave. Wordsworth recognises his own fundamental creative process in two stages of writing. In the drafts for Book VI (MS.WW), the first half of the simile (viii, 711-27) precedes the apostrophe to imagination and, in this truncated form, describes the young traveller's eagerness to see, followed by his bitter disillusion:

> The scene before him lies in perfect view
> Exposed, and lifeless as a written book. (viii, 726-7)

The extended simile of the Cave itself contains a simile, which reflects on the literary meaning, at the time of writing in March 1804, of the anticlimax of 1790. The 'lifeless' (because closed) text wittily represents the defeatism involved in narrating the disastrous Crossing. As it stands, the account is of textual and imaginative death, a story that '<u>Ended</u> in this -- that we had crossed the Alps' (vi, 524). Loss of vision has been 'Exposed' and petrified in a 'written book'. At this point, a power of self-renewal rises against the poet's own text:

> Imagination! -- lifting up itself
> Before the eye and progress of my song ... (vi, 525-6)

In the 1805 <u>Prelude</u>, Book VI passes straight from the Crossing to the apostrophe, where the 'eye' that passively reiterates a dead past is blinded by the avenging 'vapour' of imagination. In the draft, it was the intervening metaphor of the 'written book' that led to the poem being revised in an afflatus of current strength. Accordingly, the simile of the Cave is extended to include this second stage of the poetic 'progress'. The Cave allegorises, as a sequence of reading, the recognition of revisionary imagination made in <u>Prelude</u> VI. With its symbolic enactment of decay and regeneration, it represents the whole process of fall and recovery in the adult imagination.

Wordsworth's additions to the simile in November 1804 -- at which time it forms the opening to <u>Prelude</u> VII (MS.X) -- may be said to sum up his thinking about the meaning of Book VI. Directly after the closure of 'Exposed, and lifeless as a written book', the writer-traveller of the Cave performs the

same act of re-vision by which imagination was brought back to life from the Alpine Crossing:

> But let him pause awhile and look again,
> And a new quickening shall succeed ... (viii, 728-9)

Symbolically, the two parts of the simile represent 'the mighty difference between seeing & perceiving'. Reflexively, the poet redeems a spiritual vision from visual death. Having destroyed imagination with a prying eye, he revives it in renewed self-contemplation. The 'written book' is re-read and re-written into life: 'look again, / And a new quickening shall succeed'.

In the sequence of Prelude VI, the lifeless book has already been translated into the Gorge of Gondo's 'Characters of the great apocalypse' (l. 570). By rewriting the metaphor of the 'written book' in the landscape of the Gorge, Wordsworth reverses its pessimistic account of the literary artefact. He has taken Coleridge's Berkeleyan belief in Nature as the 'alphabet' of God, and interpreted the Pass as the living text of the human mind. Far from being 'written', it is eternally in process, 'Of first, and last, and midst, and without end' (vi, 572). This second sight of an Alpine Crossing acknowledges that to 'look again' is synonymous with textual revision. Gondo's 'Characters' and oxymoronic 'workings' are themselves an apocalyptic rewriting and reaffirmation of the childhood promise, which

> Impressed upon all forms the characters
> Of danger and desire, and thus did make
> The surface of the universal earth
> With meanings of delight, of hope and fear,
> Work like a sea. (1799 i, 194-8)

The two halves of the Cave simile (March and November) are mediated by a draft belonging to October 1804.[25] Originally transcribed for Prelude VIII (MS.Y), 'We live by admiration' shows Wordsworth on his way to the revisionary second part of the simile. This discarded passage reveals the thinking of which the Cave is the extraordinary and symbolic compression.

Like 'In storm and tempest', 'We live by admiration' is a myth of education and growth, but is more schematic in charting from birth an ideal development of mind, on the assumption that 'In dignity of being we ascend' (l. 3). In effect, this ascent is an adaptation to Wordsworthian imagination of Hartley's scale of associative pleasures, or Milton's ladder of being. Its function is to ensure that at every stage of life, disappointment and loss are replaced by 'a new quickening' of expectation and surprise. 'We live by admiration and by love' renews the declaration of the 1798 Recluse, that 'we live by hope / And by desire' ('There is an active principle', 19-20). It uses a Hartleyan and optimistic progression to forestal and reverse the lapse from original imagination recorded in the Immortality Ode. And it uses The Recluse's idea of a world that is commensurate to the mind to describe the retention of childlike capacities for wonder or 'admiration'. When the 'enchanting toys' of Nature

> Become familiar, agitate us less,
> Then doth an after-transport ...
> Attend the child, when he can stir about
> Braced, startled into notice, lifted up ...
> By things of Nature's rarer workmanship ....
> ('We live by admiration', 16-24)

Coloured by the Immortality Ode, the poetry fears the familiarisation of the child; influenced by the 1805 Prelude, it extends the process of fall and recovery into the very dawn of life. Here, though, loss at one level is claimed as a logical stage in the necessary ascent to a higher.

In later childhood, the 'miracle' of Nature is undermined by its seasonal 'return', and ceases to be felt as miraculous. The dulling repetitions are verbally enacted by a repeated 'less', echoing the reduction of response in the Cave. Whilst the world is 'Becoming somewhat like a [?book]', however, 'attestations new of growing life' are found in 'the universe of fable and [?romance]' (ll. 53-8,80-4). Yet the book of Nature is not abandoned. Wordsworth's chosen son, like Schiller's sentimental poet, seeks out the natural by way of 'striving after' his own lost 'unity' (Elias, 111). Sustaining his imagination into adulthood, he is reconciled to reality through the process of second sight used to complete the simile of the Cave:

> As his powers advance
> He is not like a man who sees in the heavens
> A blue vault merely and a glittering cloud,
> One old familiar likeness over all,
> A superficial pageant, known too well
> To be regarded -- he looks nearer, calls
> The stars out of their shy retreats ...
> Loses and finds again, when baffled most
> Not least delighted. Finally he takes
> The optic tube of thought ...
> Without the glass of Galileo sees
> What Galileo saw, and, as it were,
> Resolving into one great faculty
> Of being bodily eye and spiritual need,
> The converse which he holds is limitless ...
> ('We live by admiration', 139-55)

Unlike the unhappy 'Star Gazers' of 1806, who are enslaved by the 'tube' of Galilean physics, this man applies an imaginary optics to a world he actively 'calls' upon.[26] His projection of sight through 'thought' ensures that 'spiritual need' is not swallowed up in gratification of the 'bodily eye'. A synonym for an imagination that reconciles sense and spirit, the 'one great faculty' inherits the power to unify formerly attributed to the 'one great mind' of a pantheist God (1799 ii, 302). Wordsworth appropriates an earlier and comforting equation in order to find the 'limitless' in the material, and enable the 'creation in the eye' of which he had written in 1800 (PW v, 343).

In an unswerving crescendo, 'We live by admiration' produces one of the most categorical statements of Wordsworthian myth. Like Reynolds before Raphael, the adult who sustains imagination in Nature becomes again a child; second sight leads to second birth in the resurrection of innocent responsiveness:

> And now
> The first and earliest motions of his life ...
> Redound upon him with a stronger flood.
> In speculation he is like a child ....
> And in this season of his second birth[27] ...
> He feels that be his mind however great
> In aspiration, the universe in which
> He lives is equal to his mind ... (ll. 158-72)

The Nature that makes imagination visible on Mount Snowdon, and offers types and symbols of mind in the Gorge of Gondo, is here given an absolute power of transmission: 'Whatever dignity there be ... Within himself from which he gathers hope',

> There doth he feel its counterpart, the same
> In kind before him outwardly expressed ...
> Not taken upon trust, but self-displayed
> Before his proper senses; transcripts
> And imitations are not here that mock

> Their archetypes, no single residue
> Of a departed glory, but a world
> Living and to live ...
> What hidden greater far than what is seen ...
> (ll. 175-87)

As the medium of a pantheistic imagination, the 'world / Living and to live' is 'the same / In kind' as imagination itself, at once 'self-displayed', and 'greater far than what is seen'.[28] Nature offers the authenticity of original forms (the 'archetypes' of divine language), not, as was feared in the Ode, the Platonic shadow of 'departed glory'.

Yet Wordsworth's myths of revision have their daemonic contraries. The 'second birth' of 'We live by admiration' (written in October 1804) transmutes the terroristic 'second birth' of Prelude X (early summer). The second sight of the Cave (November) is contemporaneous with the traumatic 'second-sight procession' of London in Prelude VII.

Book X of The Prelude sets the less innocent stage of the French Revolution and Wordsworth's involvement with it. The introductory paragraphs, taking in his journey home, deliberately return to the equivalent moment in Book IX, when his 'Residence in France' was just beginning:

> To Paris I returned. Again I ranged,
> More eagerly than I had done before,
> Through the wide city ... (x, 39-41)

A year ago, such sightseeing had consisted of 'Affecting ... emotion' over the rubble of the ancien régime. In the revision of autumn 1792, the Revolution has produced its own, more terrible waste and emotional aphasia:

> I crossed -- a black and empty area then --
> The square of the Carousel, few weeks back
> Heaped up with dead and dying, upon these
> And other sights looking as doth a man

> Upon a volume whose contents he knows
> Are memorable but from him locked up,
> Being written in a tongue he cannot read,
> So that he questions the mute leaves with pain,
> And half upbraids their silence. (x, 46-54)

The Tuileries massacre, the corpses of whose victims were burned in the Carrousel outside the Palace, marks the revisionist era of the second Revolution. But the killing that dates Louis' deposition, on 10 August 1792, is acknowledged only by its charred effacement in the 'black and empty area' of the Square. This sense of removal or abstraction is precipitated in the literary simile that follows. The new violence is an unknown tongue, distressingly familiar as language, but signifying only its own foreignness and the reader's alienation. Nonetheless, the return to England takes Wordsworth, and The Prelude, back to a 'fierce metropolis', and into a confrontation of terror:[29]

> But that night
> When on my bed I lay, I was most moved
> And felt most deeply in what world I was ....
> With unextinguished taper I kept watch,
> Reading at intervals. The fear gone by
> Pressed on me almost like a fear to come.
> I thought of those September massacres,
> Divided from me by a little month,
> And felt and touched them, a substantial dread
> (The rest was conjured up from tragic fictions,
> And mournful calendars of true history,
> Remembrances and dim admonishments) ... (x, 7,54-69)

The site of the Tuileries massacre has given way to the 'thought' of the September Massacres. And, in terroristic recompense, blankness has been succeeded by a palpable realisation of violence. Writing in summer 1804, Wordsworth represents his own imaginative revival of the past as a process that made bloodshed 'substantial', and repeatedly 'felt'. The

transition from denial and detachment to involvement and collusion, is made when the metaphor of the book 'he cannot read' is replaced by a literal 'Reading at intervals'. It is in complicity with the imaginary that the actual Massacres become tangible. In this second reading, France's 'memorable' events are translated through texts that are at the centre of English culture, yet speak a universal language, of historical re-enactment, and the violent acquisition of power:

> 'The horse is taught his manage, and the wind
> Of heaven wheels round and treads in his own steps;
> Year follows year, the tide returns again,
> Day follows day, all things have second birth;[30]
> The earthquake is not satisfied at once' --
> And in such way I wrought upon myself,
> Until I seemed to hear a voice that cried
> To the whole city, 'Sleep no more!' (x, 70-7)

What begins as man's will to 'manage', becomes as ineluctable as natural law.[31] The Revolution is literally figured as that which returns. The terror of this idea is gradually realised, not as historical process, but as recurrent natural catastrophe. A sequence of elemental revolutions 'seal[s]' the universe in the grip of Lucy's Newtonian afterlife, 'Rolled round in earth's diurnal course / With rocks and stones and trees'. Though it is tamely resolved as the 'season' of Wordsworthian and egotistical 'second birth' in 'We live by admiration', the cyclical apocalypse of Prelude X shows the revisionary imagination turning on itself.

The poet works himself into his vatic pronouncement by a self-conscious literary 'conjuring'. The 'mute' text of the Carrousel speaks through his emotive reading of the 'tragic fictions' that provide a key to all the 'locked up' records of

the past. Shakespeare contextualizes the Revolution, first making it 'substantial', and then universal, in a guilt that should '"Sleep no more!"'[32] As the echo of Hamlet -- 'a little month' -- yields to the quotation from Macbeth, the theme of king-killing becomes overt. The Massacres of suspected royalists are by allusion associated with the Royal execution, at which, some four months later (January 1793), the Republic takes power. Hamlet's 'little month' also hints at a conflation of the regicide, in Wordsworth's mind, with his own unspoken revolutionary "crime", of leaving Annette Vallon. But such guilts are felt as repetitions within a vast and inexorable system of recurrence.

The revisionary mind ironically defeats itself. Revision dissolves the protective gap between the poet and revolutionary terror, so that an impersonal past is experienced as anxiety for the future: 'The fear gone by / Pressed on me almost like a fear to come'. If the past is prophetic, history itself must be really a cycle. The speaker's vision is given external 'voice' when he has 'wrought upon [himself]' and, like the revolutionary figures he describes, 'wheels round and treads in his own steps'. His words merge into Macbeth's, to enact his sense that 'all things' are repeated, not revised. Behind the terrorised cry, lie the yet more scarifying lines of the Macbeth who has 'forgot the taste of fears', and speaks instead of a return 'Signifying nothing': 'To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day, / To the last syllable of recorded time' (V v 9-28). In Wordsworth, too, 'Day follows day', but the quotidian discloses a sublime vengeance

when 'The earthquake is not satisfied at once'. The prophecy of history returning in this 'second birth' itself successfully renews the powerful lines spoken by Lennox on the portents of Macbeth's misrule:

> The night has been unruly. Where we lay,
> Our chimneys were blown down, and (as they say)
> Lamentings heard i' th' air; strange screams of death,
> And prophesying, with accents terrible,
> Of dire combustion and confus'd events
> New hatch'd to th' woeful time.... Some say, the earth
> Was feverous, and did shake. (II iii 54-61)

Wordsworth's Paris holds disturbing and contradictory effects of alienation and collusion, the universal and impersonal. Similarly, a foreignness is native to the London of Prelude VII, where the 'one feeling' belonging to the city 'by exclusive right' is that of being cut off from fellow-feeling (ll. 593-4). Here, it is not the initiation into a language of violence, but the inundation of reading-matter, and powerlessness to assimilate it, that are traumatic. In the satire of London's foppish priests and self-appointed preachers, a generic identification suffices, and the poet is found 'reading them with quick and curious eye ... as a common produce' of city nature (vii, 581-2). But his skim-reading of a superficial oratory is followed by an attempt to read the London crowd in the Wordsworthian belief of a humanist biography. The known product of social signification gives way before the oppressive 'mystery' of mass individuality:

> How often in the overflowing streets
> Have I gone forwards with the crowd, and said
> Unto myself, 'The face of every one
> That passes by me is a mystery.'
> Thus have I looked, nor ceased to look, oppressed
> By thoughts of what, and whither, when and how,
> Until the shapes before my eyes became
> A second-sight procession, such as glides

> Over still mountains, or appears in dreams,
> And all the ballast of familiar life --
> The present, and the past, hope, fear, all stays,
> All laws of acting, thinking, speaking man --
> Went from me, neither knowing me, nor known.
> (vii, 595-607)

In The Ruined Cottage and simile of the Cave, the urge to 'look again' is restorative.[33] In London, it generates a spectral somnambulism, as revision summons the 'Strange apparitions' of Lake District tradition, which Wordsworth had used to 'mock the ... sight' in An Evening Walk.[34] Appearances attain the quality of a 'second-sight procession'. That is, they are endowed with an unreality such that they become like 'occurrences in the future ... perceived as though they were actually present' (OED 1). In 1798, Wordsworth's second-sightedness had enabled him to ward off the threat of Nature's absence in the city by conjuring its 'spiritual presences'. Now that process makes the present absent. The real is seen by the 'mind's eye' of Resolution and Independence, whose Leech-Gatherer is 'Like one whom I had met with in a dream' (ll. 136, 117).

In an eerie half-life, the poet's ideology of individuating 'every one' he sees leads instead to a loss of control over the objects of his knowledge, and the removal of all marks of identity: the two-way traffic continues, but 'neither knowing [him], nor known'.[35] Like the wish to see the Cave, the attempt to read London inclusively has a nemesis. The ceaseless search for biography imposes on the poet a second, undiluted sight of city anonymity: in 'thoughts of what, and whither, when and how', 'The present, and the past, hope, fear, all stays', are

derealised. On a further reading, this anonymity is taken to be more universal than urban. The processional crowd generates a dream-figure who is at once a traumatic self-confrontation, and a definition of 'unaccommodated man' (Lear III iv 106-7):

> And once, far travelled in such mood, beyond
> The reach of common indications, lost
> Amid the moving pageant, 'twas my chance
> Abruptly to be smitten with the view
> Of a blind beggar, who, with upright face,
> Stood propped against a wall, upon his chest
> Wearing a written paper, to explain
> The story of the man, and who he was.
> My mind did at this spectacle turn round
> As with the might of waters, and it seemed
> To me that in this label was a type
> Or emblem of the utmost that we know
> Both of ourselves and of the universe,
> And on the shape of this unmoving man,
> His fixèd face and sightless eyes, I looked,
> As if admonished from another world. (vii, 608-23)

The Blind Beggar stands out by embodying what is common to all. He is a troubling recurrence of human 'mystery' and first-sight anxieties. Faced with him, the poet who went 'forwards with the crowd' in 'the overflowing streets' has mentally to 'turn round / As with the might of waters' running against the tide. His obsession with the face that 'passes by' is inverted in his passing 'view' of the 'unmoving' Beggar. The poet's quest is answered, but 'beyond / The reach of common indications'. The usual biographical signs, of 'what, and whither, when and how', are overtaken by a stark brevity: 'The story of the man, and who he was'. In the 'label', The Prelude confronts a primitive autobiography of survival. In his revision of the 'fixèd face and sightless eyes', the poet is 'admonished', by a marginal and irreducible humanity, of his earlier readings in a city context.[36] The manifold 'laws' of

social behaviour have been pared down to the rigidly limited exchange that is the 'utmost that we know'.

In literal terms, 'The story of the man' remains unknown, being transliterated as 'The story of man'. The poet takes the Beggar's self-labelling figuratively, and makes it typical. By reading his label as a metonymy for the Beggar himself, he fashions a 'type / Or emblem' of essential mankind. This most ambivalent act of reading displaces the Beggar, so that his label may represent the beggarly text that passes for human insight. From knowing nothing of the London crowd, the poet has gained the certain knowledge of an ignorance that extends from what 'we know ... of ourselves', to the 'universe' as a whole. The frustrating 'mystery' has become a defining one. What the 'second-sight' ironically reveals is the blindness of human existence -- a blindness mockingly intensified in the Beggar, who cannot read even the paper by which he is meagrely identified, and whose naming is itself an anonymity, akin to Nemo's in Bleak House.[37]

Out of the legend of blind seers, Milton, Homer, Tiresias (who in Ovid is condemned to sightlessness, but compensated with the gift of prophecy), Wordsworth creates an ambiguous poetic double. Prelude VII, at considerable cost, avenges London's excess of reading-matter with a 'type' of minimal self-reading.[38] Insofar as he is an a-social being, 'unaccommodated man' is a ruse for the poet of individual selfhood, who is 'admonished from another world' in order to be rescued from social tyranny. At the same time, the honorific 'mystery' of Wordsworthian autobiography is exploded in the city. Beggar and label

reductively parody the Romantic disclosure of an ineffable self: 'Oh mystery of man, from what a depth / Proceed thy honours!' (xi, 328-9).

The 'second-sight' of the Blind Beggar also looks askance at the blinding of the narrative 'eye' by a vaporous imagination in Prelude VI, and at its biblical paradigm, the conversion of Saul and his recovered sight. On the road to Damascus, Saul the persecutor of Christians sees 'suddenly ... a light from heaven', and is made blind to the earth:

> And the men which journeyed with him stood speechless, hearing a voice, but seeing no man.
> And Saul arose from the earth; and when his eyes were opened, he saw no man: but they led him by the hand, and brought him into Damascus.
> And he was three days without sight ....
> And Ananias ... entred into the house [where Saul was]; and putting his hands on him, said, Brother Saul, the Lord (even Jesus that appeared unto thee in the way as thou camest) hath sent me, that thou mightest receive thy sight, and be filled with the holy Ghost.
> And immediately there fell from his eyes as it had been scales; and he received sight forthwith, and arose and was baptized. (Acts 9.7-18)

Saul's conversion is symbolically re-enacted for him when Jesus restores him to second sight. He receives his new vision by discarding the old: 'filled with the holy Ghost', he opens spiritual eyes on the world, and sheds a past with the bleary physicality of 'scales'. In Prelude VII, however, the loss of 'all the ballast of familiar life' yields the problematic insight of further blindness, suggestive too of 'the blind lead[ing] the blind' (Luke 6.39).

The Beggar personifies a London crowd that the poet sees as derealised by loss of context. Faced with a rural likeness of the Beggar, in Prelude V, the 'inner eye' can perform what

Cynthia Chase terms the 'recuperative process' of Wordsworthian reading.[39] The Drowned Man of Esthwaite violates a 'beauteous scene', but the child recalls such figures in the landscape 'Of fairyland, the forests of romance', and this context becomes 'a spirit hallowing' the 'terror' 'With decoration and ideal grace'.[40] A figurative context is later restored to London itself. As incorporated in Prelude VIII, the simile of the Cave allows the 'written book' of London to be re-interpreted as a romance fantasy of 'forests and lakes, / Ships, rivers, towers'.[41] The urban 'work that's finished to our hands', 'that lays ... The whole creative powers of man asleep' (vii, 653-5), is countered by a reading without closure that is the semiotic equivalent of indeterminacy.[42] The 'blank sense of greatness passed away', in sight of the city, becomes a greatness reinscribed in the endless 'spectacle' of an imaginary 'type / Or picture of the world' (viii, 737-44).[43]

The Cave makes an aesthetic virtue of the fact that experience is irrecoverable except in other forms. It thus opposes Coleridge's Picture of 1802, where the lovelorn youth achieves only a delusive revision of the 'phantom world on which he gazed'.[44] The 'pause' of adjustment, followed by renewal through the unexpected -- 'But let him pause awhile and look again' -- is common to many of Wordsworth's statements of creative faith. Since the second part of the Cave simile is an afterthought, its composition itself maps the 'pause' demanded for recovery through rewriting. In The Prelude's drama of lapses, the lapse of time signals a poetic recompense or revision. Consolation for the 'soulless image' of Mont Blanc

comes on 'the following dawn' at Chamonix (vi, 454-7); the impressive entrance to London was 'a moment's pause ... and I only now / Remember that it was a thing divine' (viii, 707-10); the interpretation of Snowdon begins, 'A meditation rose in me that night'.[45]

According to the Fenwick Note to lines Composed at Cora Linn (in fact written partly on 25 July 1814 and completed in 1820), Wordsworth

> had seen this celebrated waterfall twice before. But the feelings to which it had given birth were not expressed till they recurred in presence of the object on this occasion.[46] (Grosart iii, 69)

Cora Linn, together with the upper, Boniton Linn, compose the Falls of the Clyde. The place 'had given birth' to feelings already, Wordsworth claims, but these were not in turn given poetic expression until 'they recurred' on seeing the waterfall for the third time. The productive visit of 'this occasion', 1814, comes a year after Coleridge's remark that

> Few have seen a celebrated waterfall without feeling something of disappointment: it is only subsequently, by reflection, that the idea of the waterfall comes full into the mind ...[47] (CC 5 i, 544)

The Fenwick Note retains a literalist 'presence of the object', but in effect describes an interpreting of feelings analogous to the reading of landscape on second sight provided by Coleridge's Berkeleyanism.

Though he assigns various meanings to the revisionary lag or pause,[48] Wordsworth's obsession with textual revision is connected with his need for re-vision. His attempts to renew experience or forestal closure are often made via intermediary texts, his own, of course, included.[49] The Prelude makes

(textual) revision the subject of (epic) composition. A model of its rewriting is found in the very first paragraphs, composed as a separate effusion in November 1799. The Glad Preamble reveals two definitive elements in Wordsworth's method of composition: his exploitation of the lapse of time, and his constituting of moments of inspiration in revision itself. Introducing what is to be a major strategy in the long poem, the Preamble returns to a draft of October-November 1798, and

> a mild creative breeze,
> A vital breeze that passes gently on
> O'er things which it has made, and soon becomes
> A tempest, a redundant energy,
> Creating not but as it may [ ],
> Disturbing things created
> (Norton Prelude, 494; MS. Draft 1h, i)

The mood of returning creativity passes over, and eventually destroys in order to recreate, past texts -- 'things which it has made'. The incorporation of the draft in the Glad Preamble gives a recessional effect: Wordsworth is rewriting a text about rewriting. Contemporary inspiration (November 1799) is expressed by cannibalising the previous year's work. In response to the stimulus of the 'breath of heaven', the poet of the Preamble

> felt within
> A corresponding mild creative breeze,
> A vital breeze which travelled gently on
> O'er things which it had made, and is become
> A tempest, a redundant energy,
> Vexing its own creation. (1805 i, 41-7)

The situation is now more problematic than in 1798: the poet ends by 'Vexing' his own creation, having more imaginative force than he at present knows what to do with. His 'redundant energy' ambiguously imitates the Latinate excess of Satan (PL

ix, 503). Yet, though partly daemonic, the inspirational 'storm' brings with it 'vernal promises' of the new creations of spring (i, 48-50).

The 'written book' is literally reinscribed. In a writer notorious for both compulsive and uninspired revision, this is interesting, not least when in 1804 the lines return to open an epic on the 'Growth of a Poet's Mind'. The act of rewriting described in the Preamble is strangely proleptic of the apostrophe in Prelude VI, written over four years later: 'Imagination! -- lifting up itself / Before the eye and progress of my song ... here that power, / In all the might of its endowments, came / Athwart me' (vi, 525-9). Imagination appears as synonymous with revision, and as a revisionary figure: 'I was lost as in a cloud'. Mist is the experiential sign of an unsettling mystification. This double sense is described by Keats in a letter of 3 May 1818, where the 'dark passages' of thought are sought out with a pun on one such passage from Tintern Abbey: 'We are in a Mist .... We feel the "burden of the Mystery"' (Rollins i, 281).

In the picturesque, Burkean obscurity is naturalised as the vapour that allows for imaginative speculation about a landscape.[50] Gilpin's Scottish Tour locates a Shakespearean creativity in

> that amusing indistinctness, which leads the imagination of the spectator to
> ---------- body forth
> The forms of things scarce seen ---------
> Turn them to shape; and give to airy nothing
> A local habitation ---------- (i, 15)

The Wye Tour allows 'the grey obscurity of a summer-evening' to be 'very favourable to the imagination': 'This active power embodies half-formed images; and gives existence to the most illusive scenes' (p. 45). Most strikingly, though it is unlikely Wordsworth read it, the Western Tour praises

> the grand effects which may often be produced by, what may be called, the scenery of vapour. Nothing offers so extensive a field to the fancy in invented scenes; nothing subjects even the compositions of nature so much to the control and improvement of art. It admits the painter to a participation with the poet in the use of the machinery of uncertain forms; to which both are indebted for their sublimest images. (p. 166)

Mist in Wordsworth has the dual function of evading limits and revising reality.[51] Both usages are present early on,[52] but The Prelude's adaptation treats mind as the obscuring power. In the early version of Waiting for the Horses, 'the expected steeds' prompt a creative projection that is ghost as well as horse, in 'the mist / Which on the line of each of those two roads / Advanced in such indisputable shapes' (1799 i, 339,365-7).[53] Wordsworth's figure contains the psychology of the 'spot of time', since its 'shapes' play marvellously, not just between their Miltonic and Shakespearean sources, but between the certainty that the child attributes to them, and the sinister ambiguity they have taken on in the myth of causation he invents for the father's death that follows.

In 1804, the 'scenery of vapour' becomes self-consciously symbolic. The 'vapours' of the Snowdon Climb, written in February, denote the workings of 'imagination'. Days later, 'an unfathered vapour' is a simile for 'Imagination' itself[54] -- the Burkean obscurity of the figure also obscuring its genesis in

the vaporous halo of Dejection: an Ode:

> would we aught behold, of higher worth,
> Than that inanimate cold world ...
> Ah! from the soul itself must issue forth
> A light, a glory, a fair luminous cloud
> Enveloping the Earth ...[55] (ll. 50-5)

Coleridge's hallowing of reality differs from the mist-figures of Climbing Snowdon and Crossing the Alps in being 'luminous' with sunlight, the symbol of divine presence in the natural world. Wordsworth's cloud-bewilderment is both stranger and more literal (as a touring experience). Yet his reference to 'the might of its endowments' contains within it the 'dower' of transfiguration -- 'A new Earth and new Heaven' -- imaged by Coleridge as 'cloud at once and shower' (Dejection, 66-9).

In relation to landscape, Wordsworthian psychology, and especially its ability to hold on to expectation through the unexpected, is more clearly developed from picturesque motifs. The Lakes Tour describes how Gilpin and his companions

> had been prepared ... to see the highest precipices, which the country produced. Such a preface is generally productive of disappointment; but on this occasion it did no injury. The fancy had still it's scope. (i, 227)

There is 'scope' for imagination, not because the mountains are high enough, but because their stature cannot be determined at all:[56]

> We found the mountains so over-hung with clouds, that we could form little judgment of their height. (i, 227-8)

Disappointment is forestalled insofar as visibility is denied, and the eye defeated; imagination has room to the extent that the judgment (which would compare the seen to the expected) does not. Quoting at length from Burke, Gilpin confirms that his aim

is to realise in landscape the demand that a sublime object 'make some sort of approach towards infinity; which nothing can do whilst we are able to perceive its bounds' (Enquiry, 63).[57] Similarly, Wordsworth warns in his Guide:

> It is not likely that a mountain will be ascended without disappointment, if a wide range of prospect be the object, unless either the summit be reached before sun-rise, or the visitant remain there until the time of sun-set, and afterwards. ... but he is the most fortunate adventurer, who chances to be involved in vapours which open and let in an extent of country partially, or, dispersing suddenly, reveal the whole region from centre to circumference.[58] (Prose ii, 230)

Wordsworth is of course thinking of his own Ascent of Snowdon. The Prelude's apotheosis of the revisionary imagination is achieved partly by revision of the picturesque idiom, and specifically of the 'ascent of Snowdon' described by Arthur Aikin, whose journal of a 'Pedestrian Tour in North Wales' Wordsworth knew from The Monthly Magazine for 1796.[59] Aikin's route, from Llanberris to Beddgelert, is the reverse of Wordsworth's, but, in 1804, the poet's memory of the climb he made in 1791 is also literary. Like Wordsworth, Aikin obeys the tourist conventions of guide and 'midnight' start, 'so as to reach the top in time to see the sun rise' (Monthly i, 191-2). Again like Wordsworth, he is only part way up when an unexpected scene is revealed by a moon that 'shone with unusual splendor' above a 'valley ... occupied by the mist from the lake:

> The tops of most of the near mountains were distinctly visible; but on some the clouds were resting, which, by the light of the moon, might easily be mistaken for snow. The vale of Llanberris, at our feet, was seemingly changed into a wide river, reflecting in one place the moon beams, through a break in the mountains .... We sat for some time speechless, each one absorbed in his own contemplations, till the voice of our guide admonished us to proceed ... (i, 192)

Committed to a journal of events, Aikin goes on to record the anticlimax of the summit sunrise.[60] But the essential reversal of expectation -- the moonlit scene -- is there, and so are the conflations which become the metaphorical correlatives of that reversal in Wordsworth -- the snow-like clouds, and the vale 'seemingly changed into a ... river'.

A concluding analysis of Wordsworthian revision may be left to De Quincey. In Suspiria de Profundis, the revisionary principle is Christianised as resurrection.[61] De Quincey's 'Prelude' demands a resurrection of autobiographical memory, and finds its perfect symbol in the palimpsest. As a revisionary text that will 'bury, but so that posterity may command to rise again', the palimpsest is analogous to the layered, recoverable, and progressively deeper, associations of the mind. 'What else than a natural and mighty palimpsest is the human brain?', asks De Quincey, containing, as it does, 'the possibility of resurrection, for what had so long slept in the dust':

> so shall he see the things that ought not to be seen -- sights that are abominable, and secrets that are unutterable. So shall he read elder truths, sad truths, grand truths, fearful truths. So shall he rise again before he dies. (Lindop, 141,144-5,152-3)

If Suspiria equates the memorial and textual expression of revision, it also attempts a reconciliation of the picturesque and terroristic aspects I have been considering in Wordsworth. Fearful and primordial memory is invoked by the writer to be revised within an aesthetic order: 'the glory is around us, the darkness is within us' (Lindop, 103). In an essay On Wordsworth's Poetry (1845), De Quincey reads in Hart-Leap Well the contraries and resurrections of his own Suspiria; but the

translation into light and darkness of the 'anguish' and the 'milder day', the 'cruel leap' or fall and the coming of the millennium, is equally Wordsworthian:

> Out of suffering there is evoked the image of peace .... out of the ruined lodge and the forgotten mansion, bowers that are trodden under foot, and pleasure-houses that are dust -- the poet calls up a vision of palingenesis (or restorative resurrection); he interposes his solemn images of suffering, of decay, and ruin, only as a visionary haze through which gleams transpire of a trembling dawn far off, but surely even now on the road:--
>
> 'The pleasure-house is dust: behind, before,
> This is no common waste, no common gloom;
> But Nature in due course of time once more
> Shall here put on her beauty and her bloom.
>
> She leaves these objects to a slow decay,
> That what we are, and have been, may be known;
> But, at the coming of the milder day,
> These monuments shall all be overgrown.'
>
> This influx of the joyous into the sad, and of the sad into the joyous -- this reciprocal entanglement of darkness in light, and of light in darkness -- offers a subject too occult for popular criticism; but merely to have suggested it may be sufficient to account for Wordsworth's not having chosen a theme of pure garish sunshine, such as the hurry of a wedding-day, so long as others, more picturesque[62] or more plastic to a subtle purpose of creation, were to be had.
>
> (Masson xi, 302-3)

The second coming of the 'milder day' proved too long in arriving. Wordsworth turned instead to the more practical revision of compensating for such failed expectations.

CHAPTER SIX

Making Amends

The Brothers opens with Wordsworth's most famous piece of sarcasm: the stay-at-home, or 'homely Priest of Ennerdale', jibes, 'These Tourists, Heaven preserve us! needs must live / A profitable life' (ll. 16,1-2). Since he heard the story of The Brothers while doing the Lake District circuit with Coleridge in 1799, the joke is privately on the poets themselves. Wordsworth's hostility to 'going in search of scenery' (in his sister's wry phrase[1]) masks an awareness of the 'profit' he accrued by going on tour, from An Evening Walk and Descriptive Sketches, to the six Collections he gathered from the journeys of 1803-1837.

Though he claims a moral authority on the subject of tourism, Wordsworth's mixed feelings are shared by other Tour writers, insofar as these feelings are linked to the experience of bathos. What might be called traveller's bathos comes about when the tourist attains the object of his search, only to find his experience compromised by his expectations. In Gilpin's experience of Skiddaw --

> We had heard too much of this mountain, to meet it properly: it has none of those bold projections, and shaggy majesty about it, which we expected to have seen in this king of mountains. It is a tame, inanimate object (Lakes Tour i, 174)

-- the sense of deflation is signified by the reduction of the 'king' figure to 'a tame, inanimate object'. But this contretemps is at once followed by an escape-route, or -clause:

> if the mountain disappointed us; the scene, over which it presided, went beyond our imagination.

The failure of the 'expected' is repaired by the unexpected view, which surpasses the form it took in imagination, and restores to the mountain its 'presiding' place in the landscape. Over a hundred years later, Proust restates the principal in his Remembrance of Things Past:

> For while an event for which we are longing never happens quite in the way we have been expecting, failing the advantages on which we supposed that we might count, others present themselves for which we never hoped, and make up for our disappointment ... (i, 919)

An experience similar to Gilpin's, and of a yet more famous mountain, is recorded by William Coxe. Unlike Gilpin's travellers, who had 'heard too much' of Skiddaw, Coxe's are said to be under-prepared for their encounter with a yet more famous mountain:

> We set off ... with the expectation of seeing the sun rise on the summit of Mont Blanc, but were disappointed .... the white appearance; from whence its name is derived .... frequently deceives the eye unaccustomed to such objects, and in many situations renders it less lofty in appearance, than it is in reality. (Travels in Switzerland ii, 2-3)

As in Gilpin, the immediate response to this non-event is to compensate. But Coxe's opposition of 'appearance' and 'reality' enables him to do so in terms of an underlying, rather than an alternative, reality: 'Mont Blanc soon re-assumed its real importance', he writes, and 'seemed to increase in size and height' (ii, 4). If the unfamiliar image 'deceives the eye', Coxe's knowledge of the physics of appearance produces on second sight a movement towards the 'expected' and, he claims, actual status of the mountain.

Both Coxe and Gilpin insure the traveller against loss by making sure that he has not left home for nothing. In Coxe, the relativity of perception allows a disappointment to be elided in a resumption of 'reality'. In Gilpin, a disappointment is acknowledged, then countered on an alternative ground, in which the imaginary is apparently more than realised. Wordsworthian landscape makes use of each of these strategies of recovery. Here, the Tour becomes a rather specialised figure for a Romantic obsession with the imagined, in its relation, or irrelation, to the real. The notion of grounding imagination in reality will be returned to, but I want to look first at Wordsworth's construction of the real as an evasion of failure.

His first sight of Mont Blanc as a Cambridge undergraduate of twenty, as recorded in Prelude VI, manages to be at once iconoclastic and humiliating, demystifying and revelatory:

> That day we first
> Beheld the summit of Mount Blanc, and grieved
> To have a soulless image on the eye[2]
> Which had usurped upon a living thought
> That never more could be. The wondrous Vale
> Of Chamouny did, on the following dawn,
> With its dumb cataracts and streams of ice --
> A motionless array of mighty waves,
> Five rivers broad and vast -- make rich amends,
> And reconciled us to realities.[3] (1805 vi, 452-61)

With no suggestion of a public standard for the event, the speaker 'grieves' for the 'soulless', or merely visual, image of Mont Blanc as for a personal bereavement. In our own day, he might have exclaimed with Larkin against another form of optical tyranny, 'But o, photography! as no art is, / Faithful and disappointing!'[4] But the Prelude landscape also obeys the large and compulsive symmetry of Wordsworthian compensation.[5] The

empty sign of the summit is cancelled in the latent plenitude of the valley. Chamonix discloses 'A motionless array of mighty waves'. Reinforced by a further, alliterative symmetry, the 'motionless' yet 'mighty waves' show a miraculous control being exerted over supreme power.[6] But, as Wordsworth would know, the paradoxically frozen energy of these 'streams of ice' is derived from their unseen origins in the Alps above.[7] Unlike the 'blank or 'blanc' summit,[8] the glacial rivers are a revelation of the mountain's immanent, yet undisclosed, productive force.

Like all significant memory in Wordsworth, this is both a condensation and construction of events. The Prelude account, written in spring 1804, inverts the order and meaning assigned to Mont Blanc in his early and more conventional record of the Alpine Tour. In Descriptive Sketches, the Tour progresses from the beautiful sight of 'Chamouny' and 'her ... Five streams of ice', to the sublime sight of the 'mountain nam'd of white'.[9] Wordsworth's 1790 letter speaks of going to 'Chamouny to visit the glaciers of Savoy', but makes no mention of Mont Blanc (EY, 33). It does, however, acknowledge two areas of disappointment suppressed in Descriptive Sketches -- one of which, at Lake Geneva, establishes the pattern of bathos and amendment that is applied in Prelude VI:

> The lower part of the lake did not afford us a pleasure equal to what might have been expected from its celebrity .... But the higher part of the lake made us ample amends ... (EY, 33)

When writing the Prelude version of his journey, Wordsworth transfers his experience of the relatively minor site of Lake Geneva to the crucial axis of Mont Blanc. The phrasing of his

letter to his sister has at this moment been given new currency by Dorothy herself, in her Recollections of their most recent Tour, to Scotland in summer 1803. Describing the Edenic beauty of the valley above Loch Ketterine, she recalls: 'It rained all the time, but the mists and calm air made us ample amends for a wetting' (Journals i, 275).[10] Dorothy combines a literal-minded dampening with the passive construction of her brother's letter: it is the landscape that makes amends. On Wordsworth's taking up the construction in The Prelude, it becomes a fictive strategy of the poet's own 'making'. Amendment is made, not by compensating weather conditions, but by the speaker's interpretation of a landscape:

> The wondrous Vale
> Of Chamouny did, on the following dawn,
> With its dumb cataracts and streams of ice --
> A motionless array of mighty waves,
> Five rivers broad and vast -- make rich amends ...

The passive voice used of Lake Geneva and Loch Ketterine is now interrupted by an insistent and evocative periphrasis, which imposes a figurative act of recovery. In turning from the 'soulless image' of Mont Blanc to the 'rich amends' of Chamonix, Wordsworth revises a pedestrian dialectic of disappointment and compensation into a trope for his own revisionary power.

This conversion of a tourist idiom into an allegory of making depends on a reading of Paradise Lost. The myth of Eve's creation, in Book VIII, is interpreted by Keats in 1817 as the origin of human imagination: 'The Imagination may be compared to Adam's dream -- he awoke and found it truth' (Rollins i, 185). Milton's Adam relates how, with bodily eyes closed, he saw the creation of his 'heart's desire' in 'the cell / Of fancy [his]

internal sight' (viii, 451,460-1). There followed his disappointment when Eve left his dream, and his fear of not rediscovering her awake:

> She disappeared, and left me dark, I waked
> To find her, or for ever to deplore
> Her loss ... (viii, 478-80)

Here, thwarted hopes are unexpectedly realised. The loss of the dream that left Adam 'dark' carries into a waking disillusion,

> When out of hope, behold her, not far off,
> Such as I saw her in my dream ... (viii, 481-2)

The phrase 'out of hope' registers Adam's transition from hopelessness to a perception of Eve outside the merely hopeful realm of dream. He responds to Eve's actuality as a creative fiat, or Word made flesh, but also as God's compensation for his anxiety:

> I overjoyed could not forbear aloud.
> This turn hath made amends; thou hast fulfilled
> Thy words, creator bounteous and benign ...
> (viii, 490-2)

Wordsworth takes on Adam's experience of disappointment ('left ... dark' by a loss of 'fancy') and his Miltonic definition of amendment. In Paradise Lost, God provides both the object of Adam's desire, and its living replica, 'Such as [he] saw her in [his] dream'. Reality not only lives up to the demands of the imaginary, it is precisely equivalent. In Prelude VI, on the contrary, the attempt to realise a 'living thought' is itself a usurpation of the thought. The God-given image of Mont Blanc denies what the tourists 'saw ... in [their] dream', and they have to be 'reconciled ... to realities' by something other than the original object of desire:

> The wondrous Vale
> Of Chamouny did, on the following dawn,

> With its dumb cataracts and streams of ice ...
> make rich amends,
> And reconciled us to realities. (vi 456-61)

These 'amends' are not, as in Paradise Lost, a spontaneous enactment of an ideal, but a conscious reaction to its loss, through its reconstruction in another place and time. Yet the need for an alternative to Mont Blanc foregrounds an act of making, as well as forcing one of amendment. The speaker responds by discovering in Chamonix an aspect of the 'real' that will symbolically enact the 'ideal'.[11] Refusing to write off his lost revenue, he has the landscape itself 'make rich amends' with a fiction of realisation.[12]

The psychological effectiveness of this fiction is dependent on the kinds of double-think that Coleridge comes to define as 'willing suspension of disbelief'. In Kantian terms, the reconciliation to reality at Chamonix works by a process of 'substitution' -- or, as Wordsworth puts it in his Essay, Supplementary to the Preface, we are 'reconciled to substitutions' (Prose iii, 65). We attain 'the feeling of the sublime in nature', Kant theorises, by showing 'a respect for the Object in place of one for ... our own self -- the Subject'. The condition of such substitution is that the mind decide to accept its relation to Nature as an approximation of its own, unattainable ideas:[13]

> The sublime may be described in this way: It is an object (of nature) the representation of which determines the mind to regard the elevation of nature beyond our reach as equivalent to a presentation of ideas. (Judgement, 106,119)

Burke had suggested that 'A true artist should put a generous deceit on the spectators' by making greatness look easy.[14] Kant

writes instead of the deception the mind knowingly passes on itself[15] in order to intuit its own supremacy.

A capacity for self-conscious illusion is the foundation of Coleridge's 'poetic faith', or the special type of credence a reader gives to fiction. Coleridge's evidence for 'that willing suspension of disbelief' is drawn especially from the playgoer's experience of stage effects (CC 7 ii, 6). The spectator 'neither believe[s]' nor 'disbelieve[s]' in theatrical illusion, but responds to it by means of his own illusionist imagination.[16] In 1821, this theory of the stage is taken up by Lamb, with the elegiac wit of the Elia essay. Despite its title, 'My First Play' ends with Elia's second spate of theatre-going, six or seven years after the first, and his lamentation of the gulf between his adult knowledge of illusion, and earlier childish belief:

> I had left the temple a devotee, and was returned a rationalist. The same things were there materially; but the emblem, the reference, was gone! -- The green curtain was no longer a veil, drawn between two worlds, the unfolding of which was to bring back past ages ... but a certain quantity of green baize, which was to separate the audience for a given time from certain of their fellow-men who were to come forward and pretend those parts .... The actors were men and women painted. I thought the fault was in them; but it was in myself ...[17] (Bate, 114)

Having believed implicitly in theatrical convention, Elia 'expected the same feelings to come again with the same occasion'. Instead, he sees nothing but the conventions themselves; and, without his emblematic interpretation, these too are 'a soulless image on the eye'. But Elia goes on to describe the compensation he achieves, when he learns neither to 'believe ... or disbelieve' (CL iv, 641). His early 'feelings'

are replaced by the 'genuine emotions' gained by a further transition, from disillusionment to a conscious submission to illusion:

> Perhaps it was fortunate for me that the play of the evening was but an indifferent comedy, as it gave me time to crop some unreasonable expectations, which might have interfered with the genuine emotions with which I was soon after enabled to enter upon the first appearance to me of Mrs. Siddons in Isabella. Comparison and retrospection soon yielded to the present attraction of the scene; and the theatre became to me, upon a new stock, the most delightful of recreations. (Bate, 114)

Though the recovery does not carry into his use of language, Elia's cropping of expectations in order to recreate his response 'upon a new stock' is the theatrical equivalent of Wordsworth's reconciliation in the Valley of Chamonix. Significantly, this movement is said by Lamb to put an end to the process of 'Comparison and retrospection'. Following Kant's Critique of Judgement, the condition for all 'willing suspension of disbelief' is an accompanying suspension of comparison. If an illusion is to be entered into, it must not be referred beyond itself. Kant restricts the sublime to 'what is beyond all comparison great', thereby removing an object from a sense of its relative magnitude, or an 'attempt ... to determine how great the object is'.[18] Coleridge asserts the combined power of theatrical illusion and the human will to suspend judgment on the comparative reality of a stage representation.[19]

In his prose treatise on The Sublime and the Beautiful, written in 1811-12, Wordsworth identifies 'the consummation of the sublime' as the mental state produced by 'whatever suspends the comparing power of the mind'[20] -- a Kantian formulation which

also fulfills Coleridge's doctrine of 'possess[ing]' the mind 'with a feeling or image of intense unity' (Prose ii, 353-4).[21] Yet, as Lamb's elegiac 'retrospection' shows, the motive to compensation is a reductive comparison between the expectation of a thing, and its perceived reality.22 Wordsworth typically frames this comparison in the viewing of landscape: Mont Blanc's 'image' confronts its 'living thought'.23

In point of fact, there is a disguised biography of his method of comparison and ensuing compensation in Dorothy's Recollections of the Tour she and Wordsworth made in Scotland in 1803. Writing of their approach to Glencoe, Dorothy defines the power of her response through her brother's memory of natural sufficiency in Tintern Abbey -- 'For nature then ... To me was all in all' (ll. 73-6). Dorothy, though, is remembering the power of one specific part of the landscape to absorb all her attention:

> The impression was, as we advanced up to the head of this first reach, as if the glen were nothing, of no consequence its loneliness & retirement, as if it made up no part of my feeling -- the mountains were all in all. (D.C.MS.50 ii, 82; Journals i, 331)

Enthusiasm is compounded by surprise:

> It seldom happens that mountains in a very clear air look exceedingly high, but these though we could see their very summits, appeared to me more majestic in their own nakedness, than our imaginations could have conceived them to be had they been half hidden by clouds, yet shewing some of their highest pinnacles among them. (D.C.MS.50 ii, 83; Journals i, 331-2)

Apparently 'all in all', naked Nature transcends what imagination would have made of the scene had it been obscured by cloud. Yet Dorothy's natural standards are textually mediated. Having referred to Tintern Abbey for the sufficiency of Nature,

she turns to Paradise Lost for its 'sublime expression'. The mountains at Glencoe are claimed as the archetypes of a Miltonic imagination which itself confirms their grandeur in her eyes:

> They were such forms as Milton might be supposed to have had in his mind when he applied to Satan that sublime expression --
> His stature reached the sky.
> (Journals i, 332)

This passage, not present in MS.A, was added by Dorothy when faircopying and revising her Recollections in early 1806. In his Preface of 1815, Wordsworth appropriates this definition of 'stature' for his own, female imagination: 'Having to speak of ... her gigantic Angel', Satan, the imagination's 'expression is, "His stature reached the sky!" the illimitable firmament!' (Prose iii, 36). But the other half of Milton's simile, which gave Dorothy her association of Satan with mountain-forms,24 is categorically rejected by the 1815 Preface. The Wordsworthian imagination 'does not tell you', as does Milton, that Satan's 'dimensions equalled those of Teneriffe or Atlas; -- because these, and if they were a million times as high it would be the same, are bounded' (ibid.).25 This critical revision of Milton dissociates comparison from a mensurable frame, in order that simile should become a legitimate figure of imagination.26 As with so much else in the 1815 Preface, the motive to the revision is Coleridge, who in distinguishing fancy and imagination, in September 1802, had attacked the poet whose faculties are 'held in solution & loose mixture with [the great appearances in Nature], in the shape of formal Similies' (CL ii, 864). At the onset of his alleged 'radical Difference' from Wordsworth (CL ii, 830),27 Coleridge tacitly alludes to the poet

who in April-June had fancifully allowed himself to 'weave a web of similies, / Loose types of Things through all degrees' (To the Daisy ['With little here'], 10-11).

The 1815 Preface redefines the 'looseness' of simile so as to regain for it the sanction of epic form. Comparisons of 'bounded' and cognisable quantities are rejected in favour of an 'indefinite' likeness.28 The power of this indeterminacy does not rest with the figure itself, but with its effect in stimulating an open-ended and cumulative process of reading:

> When the Imagination frames a comparison, if it does not strike on the first presentation, a sense of the truth of the likeness, from the moment that it is perceived, grows -- and continues to grow -- upon the mind ...29 (Prose iii, 36)

The Preface develops a formal poetics of comparison. But its reference back to the Miltonic simile used by Dorothy reveals another, more troubling history. Her Recollections of Scotland uniquely shows Wordsworth's compensating imagination at work. After having been absorbed by 'mountains [that] were all in all', she ends her account of Glencoe with an abrupt inversion of focus:

> In comparing the impressions we had received at Glen Coe, we found that though the expectations of both of us had been far surpassed by the grandeur of the mountains, we had felt a disappointment from the same cause -- having expected a gloomy, deep den-like valley over-hung by rocks & precipices ... (D.C.MS.50 ii, 87; Journals i, 335)

Dorothy is equivocating. Her first-person plural unanimity -- 'we found ... having expected' -- has been arrived at by 'comparing' notes with Wordsworth. She has sublimated her own response in that of her brother, and her about-turn records a preparation and expectation based on a landscape she has never

seen. In early 1806, just after transcribing The Prelude, Dorothy made a copy of her own work, and added to her entry on Glencoe the famous Prelude lines on Wordsworth's journey through the Alpine Gorge of Gondo:30

> Brook and road
> Were fellow-travellers in this gloomy Pass,
> And with them did we journey several hours
> At a slow step. The immeasurable height
> Of woods decaying, never to be decayed!31
> The stationary blasts of waterfalls;
> And everywhere along the hollow rent
> Winds thwarting winds, bewilder'd and forlorn;
> The torrents shooting, from the clear blue sky,
> The rocks that mutter'd close upon our ears,
> Black drizzling crags that spake by the way-side
> As if a voice were in them; the sick sight
> And giddy prospect of the raving stream ...
> (Journals i, 335)

It is the Italian Pass of his 1790 Tour that provides Wordsworth's standard of comparison, and ground of disappointment, at Glencoe. He may have brought the expectation with him, or been prompted into the memory by the partial likeness of the Scottish to the Alpine landscape. Though her first 'impression was ... as if the glen were nothing', Dorothy goes on to recall how she and her brother sought out the river 'hidden in a deep hollow between steep rocks', and

> saw it foaming over stones or lodged in dark black dens. Birch trees grew on the inaccessible banks, & a few old scotch firs towered above them.32
> (D.C.MS.50 ii, 84; Journals i, 332)

Either during the Tour itself, or, more probably, when Dorothy came to write up her experience of Glencoe in February 1804, 'the comparing power' of Wordsworth's mind turned to the Alpine 'impressions' he had felt would 'never be effaced' (EY, 33). In March 1804, this negative usurpation of Glencoe is transformed into an aggressive takeover of the failed landscape and failed

sublime. Narrating his own Tour of the Alps in The Prelude, Wordsworth generates for the Gorge of Gondo the 'images of terror'33 he had expected and found disappointingly wanting in Glencoe.

The Prelude lines, of course, relate to its own fiction of bathos and recovery. In this context, the Gondo is compensation for the 'deep and genuine sadness' of crossing the Alps unawares (vi, 492). But Wordsworth's construction of an alternative Alpine passage is also determined by the hidden failure of the Scottish Pass of Glencoe.34 In the Recollections, the mountains that to Dorothy had been 'such forms as Milton might be supposed to have had in his mind' are usurped by 'a deep, den-like valley with overhanging rocks, such as Wm. has described' (Journals i, 332,335). It seems uncannily appropriate that Wordsworth was drafting Book VI of The Prelude in the same notebook that Dorothy had used on the Scottish Tour.35 His effect on his sister's Recollections is a record of his own compulsion to 'recompense'. The aggressiveness of the compensation is exacerbated, perhaps, by Dorothy's initially uncompromised delight in the landscape, and, at a later stage, by her appeal to a Miltonic standard of sublimity. But Wordsworth's rationalising of the failure at Glencoe also enforces the movement, from decay to recovery, that is at the centre of his enormous creativity in early 1804.

A final example of Wordsworth making an alternative to failure may be drawn from his Unpublished Tour of the Lake District. Written largely in 1811-12, the prose Tour offers landscapes that are intriguingly in-between pastiche, and

genuine revision, of The Prelude. A passage in the section on Tilberthwaite (the Valley lying between Coniston and Langdale) contrasts two types of Wordsworthian landscape and imaginative enactment. The first, modelled on the Climbing of Snowdon, imagines:

> It is an awful thing, having ascend[ed] a huge hill in a clear light to come to an eminence from which we suddenly look down upon the solid clouds fermenting & rolling, opening & closing beneath our eyes, with gleams of the green fields & waters hastily afforded & instantaneously withdrawn ...36
> (Prose ii, 317n; deleted in the MS.)

The landscape re-enacts the creative agitation and pure ideality typified by the sea of mist on Mount Snowdon:37 'to the sight not at all & scarcely to the consciousness does the world in which we live & breathe continue to be the world to which we have been accustomed & to which we belong' (ii, 317-18n). On Snowdon, the misty sea 'Usurped upon' 'the real sea' lying beyond it (1805 xiii, 49-51). And in a similar way, the expected prospect was taken over by the unexpected. The climbers set off intending to view the sea at sunrise, but instead saw a moonlit landscape obscuring its own reality in mist. So convincing was the usurpation, no more was said of the original goal.

In the Unpublished Tour, by contrast, the vision is ephemeral, and its loss seen as a betrayal by the imagination. The spectator is 'instantaneously withdrawn' from the world by apparently 'solid clouds', but in the same way

> a gust of wind will some times almost instantaneously disperse the whole of this unearthly machinery, or it will dissolive insensibly, and the Spec[tat]or is left standing in dejection upon the eminence & wondering at himself like one betrayed. (op. cit. ii, 318n)

The strength of feeling is renewed from The Borderers, where Rivers was left a prey to introspection by the lost illusion of action: 'in the after vacancy / We wonder at ourselves like men betray'd' (III v 62-3). In the Tour, the viewer's claims for sublimity have had no basis in the reality to which he is suddenly exposed. Abandoned by the mist of his own power, the 'eminence' mockingly reveals his fallen state, and he 'almost regrets the elevation of [?thought] to which he has been lifted because the Power that raised him ceases to maintain him there' (ibid.).

Against this unstable ideality, Wordsworth places the durable 'realities' of Tilberthwaite. Or rather, he counters the lapsed imagination of the mist with a permanent instability in the Valley. Tilberthwaite 'chasm', and the stream that runs through it, are presented as a modified version of the Gorge of Gondo in Prelude VI,

> the predominating impression being of decay & change, & danger & irregular power, & havoc & insecurity.38 Permanence is indeed seated here but it is upon a shattered and unquiet Throne. The Brook will continue to flow as it has done for ages, bewildered in the time of its feeble condition among the ruins which it has caused in the season of its strength ...
>
> (ii, 317-18)

The emasculated stream, lost among the signs of its own power, is as equivocal an image of mental prowess, perhaps, as the eminence of betraying mist. But the symmetrical equation, by which the lack of one place is met in another, applies all the same. The durability of Tilberthwaite precisely compensates for the transience of the mist. Though the torrent's 'appearances of action' (the records of its former strength among the rocks)

> do not at first sight possess & overpower the mind like the fleeting spectacle which we have brought into comparison with them, [they] are capable nevertheless of raising it to a high pitch ... an emotion that makes amends by being more durable than the other for what is wanting in intensity. (ibid. ii, 318n)

The 'comparing power of the mind' introduces the illusion of the misty landscape as a type of the fully imaginary. When, like Prospero's, it is shown to be an 'insubstantial pageant' (Tempest IV i 155), the 'chasm' at Tilberthwaite makes substantial amends. The spectator's betrayal by an hubristic imagination establishes a new and solid ground, whose staying power may be converted into 'durable' emotion.

Tilberthwaite's realities are 'at first sight' without effect, since they fail to tally with the ideal world created in mist. Reconciliation comes only on second sight. Not only does the reversal of disillusionment shift to an alternative ground, it also takes place in a revised view, of reality. To go back to Coxe: his experience of Mont Blanc was that the mountain first 'deceive[d] the eye', then 're-assumed its real importance'. It is by the imaginative adjustment of perception that Wordsworth makes good yet another area of disappointment on his 1790 Tour -- the Fall of the Rhine at Schaffhausen, a letdown he admitted to only at the time it occurred, and in his letter to Dorothy:

> Magnificent as this fall certainly is I must confess I was disappointed in it. I had raised my ideas too high. (EY, 35)

Besides getting high ideas from Coxe himself,39 Wordsworth borrows the diction of Gray, who in 1740 wrote to his mother from Rome, 'As high as my expectation was raised, I confess, the

magnificence of this city infinitely surpasses it'; and went on to declare the Fall at Tivoli 'the most noble sight in the world' (Mason, 81,84). Whatever the source of Wordsworth's very literary delusion, the means of his amendment are slow to appear. Only when writing The Sublime and the Beautiful, over twenty years later, does Wordsworth stubbornly redress his loss by thinking of 'the Rock in the middle of the fall ... as opposed for countless ages to that mighty mass of Waters' (Prose ii, 356).40 Hitherto unperceived, the idea of the rock's resistance now gives weight and meaning to the water's power. Wordsworth has re-seen -- and re-written -- the 'realities' of the landscape.41

In its new form, the waterfall repeats the paradox of irresistible force and immoveable object, wittily expressed in The Prelude as 'A motionless array of mighty waves' at Chamonix. But the adaptation of the landscape also has an origin in visual art. In discussing 'how contemporary engravings and paintings may have suggested new ways to look at the Rhinefall', Theresa Kelley has cited the possible influence of Turner's Falls of the Rhine near Schaffhausen. This, like Beaumont's Peele Castle, was on show at the Royal Academy exhibition Wordsworth visited in 1806.42 As Kelley points out, Turner's painting looks at the Rhinefall, not from in front, but transversely from the right-hand bank. In this way, the Fall shifts from being part of a landscape to 'the commanding center of the work' (p. 71). More significant, perhaps, is the composition Turner achieves from this altered station. His painting divides the Fall into equal, and opposing, masses of rock and water, represented as two

mountainous forms of darkness and light. The same schema enters into Wordsworth's symbolic revision of Schaffhausen.43

Wordsworth construes 'the Rock in the middle of the fall' as a sign of the mind's resistance to natural power.44 In another sense, the resistance is of his own mind to the original disappointment, and the rock its accretion (over the years 1790-1812), in the form by which that disappointment is overcome. Yet Wordsworth also interprets the mental resistance as 'tending towards the unity that exists in security or absolute triumph'. And this 'highest state of sublimity' is achieved 'when [rock and water] are thought of in [a] state of opposition & yet reconcilement' (Prose ii, 356-7). In their paradoxical relation to one another, they are likened to 'parallel lines in mathematics, which, being infinitely prolonged, can never come nearer to each other'. The mathematical analogy seeks to neutralise the confrontation of mind and Nature, resistance and power, which 'the Rock in the middle of ... that mighty mass of Waters' had initially figured. The mental state of 'opposition & yet reconcilement' claims to overrule the antagonistic relation of a Wordsworthian sublime to the realities it accommodates.

The mind resists, then, in order that it should be reconciled.45 In the case of Schaffhausen, it reconciles itself to the Fall by an opposition that revises the landscape. Instead of making an alternative reality, the mind reconstructs the one it has. The power of reconstruction is defined by Wordsworth himself when making up for the Roman ruins he saw in 1837. His Fenwick Note to 'Is this, ye Gods' implies that the

'disappointment ... invariably felt', 'when particular spots or objects are sought out', is due to the weight of historical association the tourist brings to them. As at Mont Blanc, Tilberthwaite and Schaffhausen, 'Sight is at first a sad enemy to imagination'. At Rome, moreover, the ruins are themselves figures of loss.46 Yet the Note goes on to rescue them for the imagination through the second sight of their historical reconstruction:47

> Ability to recover from this disappointment will exist in proportion to knowledge, and the power of the mind to reconstruct out of fragments and parts, and to make details in the present subservient to more adequate comprehension of the past. (Grosart iii, 89-90)

The mind both rebuilds and suppresses the present in its own image of the past. It literally 'makes' its own amends by claiming to 'recover' an underlying reality within a satisfying poetic whole.

The transition from first to second sight describes the process of amendment itself. This process is at its most reflexive in the cycle of three poems on the Scottish Valley of Yarrow. Having bypassed Yarrow on his Tour of 1803, Wordsworth writes the first poem, Yarrow Unvisited, as a dialogue in which one speaker equates his evasion with holding on to a 'vision of [his] own'. His imaginative idea of the place (formed from the literary Yarrows of Burn, Logan, Hamilton and Burns48) is retained by a negative response to the place itself: 'Be Yarrow Stream unseen, unknown!' (ll. 51,49). When Wordsworth actually saw the Valley in September 1814, he was almost bound to follow up Yarrow Unvisited with the confrontation of real and imaginary in Yarrow Visited.49 His sense of the automatic nature of this

'Second part' extends from the theme to the writing itself. A letter of November 1814 refers to a 'falling off' being 'unavoidable, perhaps, from the subject, as imagination almost always transcends reality' (MY ii, 170). The following April, however, Lamb writes more discerningly of Yarrow Visited. Though 'the poem ... seems condemned to have behind it a melancholy of imperfect satisfaction', it also, and more subtly, acts as if 'the **Muse** had determined in the most delicate manner to make you & scarce make you feel it' (Marrs iii, 147).

Yarrow Visited begins with the by now predictable shock of 'a living thought / That never more [can] be':

> And is this -- Yarrow? -- This the Stream
> Of which my fancy cherished,
> So faithfully, a waking dream?
> An image that hath perished! (ll. 1-4)

But the loss is followed by several stages of revision, designed, as Lamb recognised, 'to make you & scarce make you feel it'. The revision imposed by visiting the real Yarrow, and writing the second poem, becomes a compensating movement away from the 'image that hath perished'. Initially, the poet brings himself to admit the different value of Yarrow's 'reality':

> thou, that didst appear so fair
> To fond imagination,
> Dost rival in the light of day
> Her delicate creation ... (ll. 41-4)

The claim for the equality of the real is followed by one for the co-existence of imaginative and visual perception:

> I see -- but not by sight alone,
> Loved Yarrow, have I won thee;
> A ray of Fancy still survives --
> Her sunshine plays upon thee! (ll. 73-6)

Yarrow Visited returns to the definition of Wordsworth's most famous revisit. As in Tintern Abbey, the landscape is half-created and half-perceived. Yarrow has been 'won' on the poet's own terms,50 insofar as the 'sunshine' of fancy sheds light on what he sees by 'light of day'. The evidence he constructs for his own imaginative survival comes from the stream of Yarrow itself, at first sight the source of his disillusionment. By endowing the 'autumnal' landscape with 'ever-youthful waters', the stream becomes the poet's amulet of unfailing inspiration in the approaching 'wintry season' of old age51 --

> Sad thought, which I would banish,
> But that I know, where'er I go
> Thy genuine image, Yarrow!
> Will dwell with me -- to heighten joy,
> And cheer my mind in sorrow. (ll. 65-88)

The final claim is for the future uses of Yarrow's 'genuine image', but the real has in fact been recycled into an imaginative storage of 'pictures of the mind', to be recalled as mental place wherever the poet actually is.52

Yarrow Visited ends when its process of revision has brought about a reconciliation of imagination and reality. In The Prelude, the visit to Mont Blanc had ended when grief for the 'living thought' was displaced, and the 'Vale / Of Chamouny' made 'rich amends'. In either case, the illusion is of a compensatory movement from the imaginary to the real, the evidence of imagination being figured at the moment in which an adequate reality is recognised. But the question remains as to why Wordsworth should need to think of himself as thus 'reconciled' at all. Why does he feel a prodigal desire to return to reality, and find it sufficient?

One way of responding to the question is to speculate about what initially motivates this fetish for the real. According to Hazlitt, Coleridge in 1798 is already identifying what he sees as the peculiarly Wordsworthian stubborness of 'clinging to the palpable'.53 This empirical tenacity is in a sense being reinforced by Coleridge himself. In March 1798, plans are being laid for The Recluse -- a Wordsworthian epic, based on Coleridgean ideas, and offering 'pictures of Nature, Man, and Society' (EY, 212). At its centre are the twin ideologies -- philosophical and religious, of the sufficiency of Nature; and political and millennial, of a realised imagination.54

The idea of natural sufficiency is an extension of Coleridge's Unitarian theology. When seen as the components of a single pantheist spirit, individual forms are not only resolved into unity; they share in the unfailing 'greatness' of the one and 'revolving life' of 'All things'. In Wordsworth's Recluse biography, the Pedlar is endowed with a childhood intuition of Coleridgean doctrine, such that, in his eyes, 'littleness was not, the least of things / Seemed infinite' (Pedlar, 123-7). In non-doctrinal terms, the Pedlar may be said to have discovered with Wallace Stevens 'The infinite of the actual perceived ... The real made more acute by an unreal' (The Bouquet, iii).

The Prelude sustains this vision of an infinite reality as an intermittent belief in the 'ennobling interchange' of mind and world. Book VIII looks back nostalgically to what are seen as the Unitarian instincts of the poet's early response to London:

> I sought not then
> Knowledge, but craved for power -- and power I found
> In all things. Nothing had a circumscribed
> And narrow influence; but all objects, being
> Themselves capacious, also found in me
> Capaciousness and amplitude of mind --
> Such is the strength and glory of our youth.55
> (1805 viii, 754-60)

Rejected lines for Book VIII develop a myth of ideal human development, which ends with the adult reviving 'The first and earliest motions of his life', not so much as 'spots of time', than as the symbiotic equality of internal and external:

> He feels that be his mind however great
> In aspiration, the universe in which
> He lives is equal to his mind, that each
> Is worthy of the other -- if the one
> Be insatiate, the other is inexhaustible.
> Whatever dignity there be [ ]
> Within himself from which he gathers hope,
> There doth he feel its counterpart, the same
> In kind before him outwardly expressed ...
> ('We live by admiration', 159-78)

The universe is to be interpreted as the material 'counterpart' of the mind, in which imaginative acts are 'outwardly expressed' as if in a cosmic poetry. This extension of the mental into the real is embodied in the revelation on Mount Snowdon, where Nature is said to act in 'express / Resemblance' to the imagination (xiii, 86-7). Wordsworth identifies the mind's power for imagining with the marvellous, but -- as his Guide asserts -- 'actual processes of nature' (Prose ii, 238).56 In a theatrical capacity for illusion, Snowdon defines the 'actual' as a (revisionary) power to substitute the visionary for the real. The 'sea of mist' outshines

> the sea, the real sea, that seemed
> To dwindle and give up its majesty,
> Usurped upon as far as sight could reach.
> (xiii, 43,49-51)

The meaning assigned to this natural 'transformation', and the completeness of its sensory usurpation, is that minds which 'are truly from the Deity'

> need not extraordinary calls
> To rouze them -- in a world of life they live,
> By sensible impressions not enthralled,
> But quickened, rouzed, and made thereby more fit
> To hold communion with the invisible world ....
> Hence ... delight
> That fails not, in the external universe.
> (xiii, 94,101-19)

A Wordsworthian primacy of mind gives proof of natural sufficiency, engendering what Weiskel calls 'a familial concord of mind and nature so that the power of each aggrandizes the other'.57 This is the dream of The Recluse,58 of a poet whose expectations are never unrealised, whose ability to 'build up greatest things / From least suggestions' means he need never go beyond the 'external universe', and so never assert the mind as the undemocratic and transcendent 'lord and master' of 'outward sense' (xiii, 98-9; xi, 271).59

The second ideology, of realising imagination, is most potent in the spring of 1800, when a concerted attempt to write The Recluse coincides with Wordsworth's settling in Grasmere, in fulfilment of the long-held dream of making a home with Dorothy. The writing of Home at Grasmere, later referred to as the first Book of The Recluse, confirms what this fulfilment means to Wordsworth. The poem is the tangible evidence of his claim to have found his 'dear Imaginations realized'. In the ecstatic opening lines, being 'home at Grasmere' is defined as an incarnation of the imaginary: 'the distant thought / Is fetched out of the heaven in which it was'. The former remoteness, and

miraculous embodiment, of a human longing means that the Wordsworthian paradise is necessarily more precious than Milton's, which man was born into, and took for granted:

> among the bowers
> Of blissful Eden this was neither given,
> Nor could be given, possession of the good
> Which had been sighed for, antient thought fulfilled,
> And dear Imaginations realized,
> Up to their highest measure, yea, and more.
> (Home at Grasmere, 83-4,123-8)

Home at Grasmere emphatically goes beyond the realising power of Adam's dream of Eve in Paradise Lost. Similarly, Adam's love for Eve is surpassed by the poet's love for 'Emma' -- alias Dorothy -- the 'thought' of whom offers the 'unseen companionship' of all his paradisal experience (ll. 111-12).

Opposition to Milton is the basis of Wordsworth's self-definition in the 1800 Recluse. The movement of his later acts of compensation, from the imaginary to the 'realities', is a variation on the case made against Milton in 1800. Wordsworth distinguishes his own epic from its precursor by dividing the poetic world in two, and claiming to make his own ground in the real. His ambivalent allegiance to what he calls 'the very world which is the world / Of all of us' is thus driven by a competitive relation to Miltonic supernaturalism (x, 725-6).

With superb arrogance, the 1800 Prospectus to The Recluse 'pass[es]', or supersedes, 'All strength, all terror, single, or in bands / That ever was put forth by personal Forms' -- the anthropomorphic machinery of Paradise Lost, 'Jehovah, with his thunder, and the choir / Of shouting Angels' (ll. 19-23). Wordsworth claims as his own the other poetic 'region', evaded by Milton, of 'the soul of man' (ll. 29,28),60 and makes the

reconciliation of this human soul with the world it inhabits the basis for a Romantic myth of imagination substantiating itself:

> Paradise, & groves
> Elysian, blessed island[s] in the deep
> ... wherefore need they be
> A history, or but a dream, when minds
> Once wedded to this outward frame of things
> In love, find these the growth of common day.61
> (Prospectus to The Recluse 35-40)

The Prospectus rejects the nostalgic frame of a Miltonic Eden. The lost Paradise is instead to become a 'growth of common day', as ordinary as it is universal. Yet the condition of 'minds / Once wedded to this outward frame of things', has a confessional irony. The millennial 'reconciliation' of man and Nature is as prospective62 as the classical 'Paradise, & groves / Elysian' were regressive.

Significantly, the poetry of the 1800 Recluse coincides with Wordsworth's annotations to Paradise Lost itself.63 The Prospectus and its humanising opposition to Milton is thus contemporary with a prose critique of the epic. The marginalia reject the baroque Heaven of Paradise Lost with its 'palace gate embellished with diamond and with gold', and 'golden stairs' only 'occasionally let down'. To this artifical and aristocratic imagery, Wordsworth prefers the landscape of 'so familiar an appearance' as the simile describing Satan's first sight of Paradise; but nevertheless finds fault with its lack of 'the most interesting rural images of an extensive prospect viewed at daybreak'.64 The rationale of Wordsworth's criticism emerges from his deliberate grounding in a common earth and nature:

> It has been said of poets as their highest praise that they exhausted worlds and then imagined new, that

> existence saw them spurn her bounded reign &c. But how much ... of the real excellence of Imagination consists in the capacity of exploring the world really existing & thence selecting objects beautiful or great as the occasion may require. (Hunt, 170)

Wordsworth is killing two or three bards with one stone. His correction of Milton is achieved by a quotation from Dr. Johnson in praise of Shakespeare, for having 'Exhausted worlds, and then imagined new': 'Existence saw him spurn her bounded reign'.65 The 'real excellence of Imagination' is on the contrary its 'capacity of exploring' the real.66

Hunt's comparison with 'the real language of men' rightly associates this riposte with the 1800 Preface, since it is by contradistinction from Milton that the Preface articulates its three related themes of language, poetic diction and the poet (Hunt, 171; Prose i, 150). A 'levelling' Muse67 answers the query 'What is a Poet?' with the definition, 'He is a man speaking to men' (Prose i, 138). In doing so, it endorses the moment in Paradise Lost XI, when angelic nature takes on human form for the first time. Wordsworth's sense of the poet as singular but homocentric recalls the archangel Michael descending from Heaven to make his 'solemn and sublime' appearance in the fallen world,

> Not in his shape celestial, but as man
> Clad to meet man ... (xi, 236-40)

In a parallel revision, Wordsworth uses a phrase from Paradise Lost I to reject the classical division of language, and to identify a humanist poetry:

> Poetry sheds no tears 'such as Angels weep,' but natural and human tears; she can boast of no celestial Ichor that distinguishes her vital juices from those of prose; the same human blood circulates through the veins of them both. (Prose i, 134)

Four decades after the Prospectus opened the new century by prophesying an Eden 'of common day', Wordsworth is still thinking in terms of a real Paradise, but one that incorporates Milton. Seventeen years after he 'longed' to get there in 1820,68 Wordsworth took in Vallombrosa on his final European Tour, believing himself to be following in Milton's own footsteps.69 His poem on being At Vallombrosa finds the 'Spirit' of 'that holiest of Bards'70 pantheistically present in the landscape, and the landscape itself a perfect rendering of the scene he 'first heard' of in Paradise Lost:

> And now, ye Miltonian shades! under you
> I repose, nor am forced from sweet fancy to part,
> While your leaves I behold and the brooks they will strew,
> And the realized vision is clasped to my heart.
> (ll. 25-32)

But the 'realized vision' of imagination is diametrically opposed to the reality of fact. The poem is a fiction of compensation for the 1837 Tour itself, on which Wordsworth was 'forced from sweet fancy to part'. The Fenwick Note (and the letter on which it is based71) describes Vallombrosa as a re-enactment of his disappointment in Glencoe thirty-four years earlier, when he 'had expected a deep, den-like valley with overhanging rocks', and instead found the Glen 'open to the eye of day' (Journals i, 335-6):

> I must confess ... that I was somewhat disappointed at Vallombrosa.72 I had expected, as the name implies, a deep and narrow valley, overshadowed by enclosing hills: but the spot where the convent stands is in fact not a valley at all, but a cove or crescent open to an extensive prospect. (Grosart iii, 92)

Henry Crabb Robinson, who did not accompany Wordsworth to the monastery, could have warned him as much from his account of 1830:

> as far as expectation is raised [by Milton's simile], that can only suffer disappointment from the visit, for with the present appearance of the valley the description does not in the least agree.
> (Diary ii, 478)

The poem At Vallombrosa covers up the defeat by revising its expectations of the landscape. In Paradise Lost, the Valley supplied an image of hellish prostration and death: 'angel forms, who lay entranced / Thick as autumnal leaves that strew the brooks / In Vallombrosa' (PL i, 301-3). Wordsworth, on the contrary, offers a Vallombrosa seen in May as Milton's paradisal archetype -- a pastoral setting 'prefiguring that Place / Where, if Sin had not entered, Love never had died'.73 Ostensibly by way of praise, Milton is placed in the Wordsworthian domain of a real Paradise, as it is revisited in memory and realised in verse:74

> When with life lengthened out came a desolate time,
> And darkness and danger had compassed him round,
> With a thought he might flee to these haunts of his prime,
> And here once again a kind shelter be found.
> And let me believe that when nightly the Muse
> Would waft him to Sion, the glorified hill,
> Here also, on some favoured height, he would choose
> To wander, and drink inspiration at will. (ll. 15-24)

Milton's self-declared mount of inspiration, Sion, competes with Wordsworth's 'favoured' ground of Vallombrosa. Like the landscapes of Yarrow Visited and Tintern Abbey, this has been internalised for 'future restoration' (1805 xi, 342). The revising of the real (to adapt David Simpson's term) is still the dominant response to failure. In Wordsworthian poetic

memory, the 'desolate time' to be amended is the disappointing past. And in Milton's paradisal return to the 'haunts of his prime', or sources of his power as a writer, Wordsworth claims his own and on-going revisionary power.

The pastoral alternative to Sion compares with the outright rejection of Milton's artificial heaven in 1800. But of course Wordsworth more than partly identifies with the 'glorified hill'. Outside the polemical years of 1798-1800, his division of the poetic world is more subtly expressed,75 allowing a Miltonic grandiloquence to be assimilated on his own terms. Jonathan Wordsworth has written of the 'dedication scene' in Prelude IV, confirming 'that he Wordsworth has been chosen as Milton's successor':

> The landscape has two levels, two imaginative worlds -- Milton's celestial one, in which solid mountains turn to clouds drenched in crimson light from the empyrean, seat of the pure element of fire; and Wordsworth's own, where the sea laughs like daffodils with the pleasure of the poet, where dawn 'in the meadows and the lower grounds' is full of its normal infinite sweetness ... (The Borders of Vision, 241)

In one sense, that normalcy extends into the empyrean. Wordsworth's self-dedication is signified, not by the descent of the Holy Spirit, as for Christ, nor even by the 'spirits' who 'open out the clouds' for the boy Wordsworth in the early Prelude (i, 69-71), but by a natural confirmation of mental pre-eminence: 'Magnificent / The morning was, a memorable pomp, / More glorious than I ever had beheld ...'. Whereas, in Milton, the earth's 'Sky-tinctured grain' approximates an angel's wings, in Wordsworth the poet is imaginatively transfiguring mountains into 'Grain-tinctured' clouds (1805 iv, 330-40; PL v, 285).

A Miltonic pomp is more lavishly conferred in the corresponding scene of Prelude X, where a vision of immortals anticipates the news of Robespierre's death and the 'golden times' that are prophesied from his overthrow. Symbolically, Wordsworth transcends the 'strange reverse' he has suffered under the Terror, and confirms the promise he once showed to his 'honored teacher', William Taylor, whose grave he has just found (x, 541,465,492). This return to an intellectual origin and identity has left him with 'a fancy more alive'. Taylor's memory inspires an imaginative, and Miltonic, warmth (signified by 'a genial sun'), and is immortalised in the visionary sky of his pupil:

> Over the smooth sands
> Of Leven's ample aestuary lay
> My journey, and beneath a genial sun,
> With distant prospect among gleams of sky
> And clouds, and intermingled mountain-tops,
> In one inseparable glory clad --
> Creatures of one ethereal substance, met
> In consistory, like a diadem
> Or crown of burning seraphs, as they sit
> In the empyrean .... On the fulgent spectacle,
> Which neither changed, nor stirred, nor passed away,
> I gazed ... (1805 x, 474-88)

The 'prospect' of a seraphic Nature looks towards the climactic visions of Books II and IX of The Excursion. Just as consistent, though, from the 1794 Evening Walk (ll. 203-20) to the cloud-city of the Solitary, is a movement embracing the everyday. Wordsworth's identification with what Tennyson calls the 'empyreal heights of thought' drops to embrace the Elysium of a common nature (In Memoriam xcv, 38):

> Underneath this show
> Lay, as I knew, the nest of pastoral vales
> Among whose happy fields I had grown up
> From childhood. (x, 483-6)

These 'happy fields' include the 'churchyard graves' of a common mortality, where Taylor, too, is 'laid' (x, 490-2). Thus they are apposed to the 'Creatures of one ethereal substance' which, under the influence of a 'genial sun', have 'neither changed, nor stirred, nor passed away'.

For a final, and later, version of the division of poetic labour, and critique of Milton from an opposing world of the real, I shall return to the Valley of Tilberthwaite in the Unpublished Tour:

> what a [?pensive] radiance is afar off upon the distance, what a solemnity & majesty of the departed sun glowing upon the crags and on the turf of those lofty mountains, a [?twilight illumination], an abated splendour! We recognize it as a bequest of the [departed] sun which ripens [the] harvest of the earth and guides its restless Inhabitant thro' the round of his daily occupations. Yet in the bedarkened recess from which this remote glory is distinctly beheld, the Spectator is touched by the sight -- as it were a descent of something heavenly upon earth, vouchsafed to aid his imagination in determining the texture of the everlasting regions & what kind of substance it is which the feet of angels tread upon, more affecting to the mind of sublunary & mortal Man than what has been conceived by a divine [?genius]:
>
> That broad & ample way whose dust is gold
> And pavement stars. (Prose ii, 313-14)

In a sense Wordsworth is by this time -- 1811-12 -- meeting Milton halfway. He uses the real, not to define 'the very world which is the world / Of all of us' (x, 725-6), but to project an otherworldly region.76 The relationship of sun and earth is no longer symbolic of the 'glory' imagination confers on Nature, but a type for imagining an immaterial existence. Yet the comparison with the heaven imagined by Milton's 'divine' genius is a backhanded compliment: Wordsworth, after all, has claimed to be the genius of the real.

NOTES

NOTES: CHAPTER ONE

1. In Tintern Abbey, the 'deep power of joy' by which 'We see into the life of things' is a universalising redaction of Pedlar, 217-18: 'in all things / He saw one life, and felt that it was joy.'

2. In linking Unitarianism with the 'Automatism of Man', Coleridge's letter shows his religion to be based in Priestley's metaphysics. As a reply to his Lay Sermons reveals (CC 6, 255), this was not true of all Unitarians, though Coleridge rightly thought Priestley 'the author of the modern Unitarianism' (TT ii, 329).

3. See Ian Wylie, Young Coleridge and the Philosophers of Nature, chapter 4. Blake, conversely, satirises Priestley in the character of 'Inflammable Gas' (An Island in the Moon), and opposes his Unitarianism with the Swedenborgian concept of God as the divine Humanity (The Everlasting Gospel).

4. Wylie is strangely dismissive of Coleridge's use of Priestleyan metaphysics (op. cit., 44n).

5. Religious Musings (hereafter, RM), 119-21; all references are to the text issued in Coleridge's Poems on Various Subjects (1796), and follow its slightly defective line numbering; notes added to the 2nd edition (1797) are quoted from Beer.

6. H.W. Piper notes the use of the word 'omnific' in Matter and Spirit and observes that a copy of both the 1777 and 1782 (1st and 2nd) editions was in the Green and Gilman sales lists of Coleridge's books (Active Universe, 36,33); unless otherwise stated, references are to the 1st.

7. CC 10, 135n; Coleridge's 'Brief Dialogue' in the Berg Notebook.

8. Matter and Spirit i, 2; these 'rules of philosophizing', laid down by Newton's Principia (ibid. i, 1), are constantly invoked by Priestley, who sees evidence for monotheism in the laws governing world and mind alike: associationism exhibits 'that simplicity in causes, and variety in effects, which we discover in every other part of nature' (Hartley, xxiv).

9. Marrs i, 53. Such views drew rebukes from Lamb (see CL i, 239 and Marrs i, 53-4), whose reservations are discussed by Jonathan Wordsworth, 'Lamb and Coleridge as One-Goddites', LB n.s. 58 (April 1987), 37-47.

10. Reflections on Having Left a Place of Retirement, 27-40; Poems (1797). Coleridge's exact phrase occurs at Paradise Lost vi, 255-6: 'his ample shield / A vast circumference'.

11. In theorising how the mind progresses --

> Till by exclusive Consciousness of GOD
> All self-annihilated it shall make
> God it's Identity: God all in all! (RM, 52-4)

-- Coleridge recognises Priestley's use of the term 'annihilated' as a reading of Hartley, who interpreted the scriptural prophecy of the God who is 'all in all' as the eventual engrossment of all our associations by God, so that we think only with reference to Him (Observations on Man i, 114). Besides the passage in Hartley, to which he refers in a 1797 note (Beer, 66), Coleridge would be aware of Unitarianising Milton's use of the phrase, from 1 Corinthians 15.28, for God's ordaining of the millennium: 'The world shall burn, and from her ashes spring / New heaven and earth, wherein the just shall dwell, / And ... God shall be all in all' (PL iii, 334-41).

12. Religious Musings shows how the elect will bring about 'the MESSIAH'S destin'd victory', the millennium of the One Self (1.178).

13. The Mirror and the Lamp, 64.

14. Though the Eolian Harp draft qualifies its Priestleyan definition with a Platonic world-soul: 'Thus God would be the universal Soul, / Mechaniz'd matter as th' organic harps' (EHC ii, 1022-3). For Coleridge's 'Platonic Trinity', in which matter is 'inert until higher principles stimulate it', see Wylie, op. cit., 38-40,45-6.

15. Boscovich's matter is composed of atoms -- the modern molecule -- which attract and repulse and have no extension in space (Anne Holt, Life of Joseph Priestley, 113). For Priestley's revision of the theory, see Wylie, op. cit., 43-4.

16. However, just as God is more than the world, human intelligence is more than its physical functions: 'the brain, besides its vibrating power, has superadded to it a percipient or sentient power' (Matter and Spirit i, 91).

17. Priestley's denial of the power of spirit to act on matter is the logical outcome of rejecting the divinity of Christ and his Incarnation as both God (spirit) and man (body). Matter and Spirit is 'aimed against the Arian hypothesis of the pre-existence of the soul' (Holt, op. cit., 112).

18. Priestley's own links are most clearly with an optimistic Enlightenment; compare Pope, An Essay on Man iii, 7-23:

> Look round our World; behold the chain of Love
> Combining all below and all above.
> See plastic Nature working to this end,
> The single atoms each to other tend,
> Attract, attracted to, the next in place

> Form'd and impell'd its neighbour to embrace.
> See Matter next, with various life endu'd,
> Press to one centre still, the gen'ral Good ....
> Nothing is foreign: Parts relate to whole;
> One all-extending, all-preserving Soul
> Connects each being, greatest with the least ...

19. Coleridge later identified the 'false and dangerous' Unitarianism of these lines: 'I was at that time one of the Mongrels, the Josephidites', i.e., a believer in Christ as the son of Joseph and hence a follower of Joseph Priestley (EHC i, 147).

20. The Eolian Harp, published as Effusion xxxv in 1796, has an 'animated nature' composed of 'organic Harps diversly fram'd'. As revised in 1797, the instruments are hung 'in diff'rent Heights', so that, though united by 'One infinite and intellectual Breeze', 'each one's Tunes be that, which each calls I' (EHC ii, 1022-3).

21. The 'ventriloquism' criticised in the Biographia (CC 7 ii, 135) is identified by Max Schulz with Coleridge's own ballad idiom (The Poetic Voices of Coleridge, 52).

22. In fact, Priestley too seems alternately attracted and repulsed by Spinozism. Matter and Spirit states that 'the divine Being, in order to his acting every where, must be every where', but elsewhere draws the line at making 'the Deity himself, by his immediate agency ... do, and ... be every thing' (i, 107,9).

23. In December 1796, Coleridge insisted that Christian truths promoted the 'highest exercise' of 'the fancy' and denied angels to be 'less splendid beings than the countless Gods & Goddesses of Rome & Greece' (CL i, 280). The 1802 letter is thus a rewriting of the earlier, with a newly hierarchic imagination. Coleridge had gone some way towards this in February 1799, when he saw 'the greatest of differences' between an imagination worked on 'thro' definite Forms (i.e. the Religion of Greece & Rome)', and feelings 'worked upon thro' the Imagination':

> the Imagination is kept barren in definite Forms & ... labours after an obscure & indefinite Vastness -- this is Christianity. (CL i, 466)

Reynolds had distinguished Raphael's 'Taste and Fancy' from Michaelangelo's 'Genius and Imagination' along similarly Burkean lines: 'Michael Angelo has more of the Poetical Inspiration; his ideas are vast and sublime' (Works [1797] i, 85).

24. In 1816, this in turn leads, via the further relegation of fancy, to the cutting-off of associationism. If, as Carl Woodring suggests, Hartley stands 'in Coleridge's hero-worship for admiration given a little more daringly to Priestley'

(Politics in the Poetry of Coleridge, 98), the same could be said of Coleridge's antagonism. The Biographia restricts association to a passive use of sense-data in order to deprive matter of the property of intelligence and thus block its Priestleyan ascent to the Godhead.

25. Coleridge's distinction relates to Priestley's Institutes iii, 5-6, which contrasts God's unity with the 'idolatry' of 'the Greeks or Romans', who 'imagined [their objects of worship] to be animated by some intelligent minds, or to be the habitations of such beings'. Implicitly, the pagans are standing in for 'idolatrous Christians' like those of Coleridge's Mahomet (?1799; 1.5; for his interest in Mohammed in 1796, see E.S. Shaffer, 'Kubla Khan' and The Fall of Jerusalem, 56-8). In his Preface to Poems 1815 (Prose iii, 34), the Greek-Hebrew distinction allows Wordsworth to rank the poetry of Milton and the Scriptures (as types of an 'indefinite' imagination) above the graven images of classical fancy:

> the anthropomorphitism of the Pagan religion subjected the minds of the greatest poets in [ancient Greece and Rome] ... too much to the bondage of definite form; from which the Hebrews were preserved by their abhorrence of idolatry.

26. Acts provides Coleridge, not just with an early and avowedly Unitarian (CL i, 280), but with an enduring, concept of God. In opposition to the absentee Deity of Newton, it returns covertly in a footnote to Biographia XII (CC 7 i, 277-8) and a letter of 1817 (CL iv, 768). Whatever refutations of an aridly rational Unitarianism Coleridge offers, he remains drawn to its concept of a diffused non-personal God, since it allows him to think of spiritual unity as the cause of the universe.

27. In Priestley's view, St. Paul is a Unitarian: 'the system [of Matter and Spirit] ... makes the Divine Being to be of as much importance in the system, as the apostle makes him, when he says, In him we live, and move, and have our being' (2nd edn. i, 149). Pistorius had used Acts to elucidate how Hartley's God becomes 'all in all' -- a key idea for the early Coleridge (Observations on Man iii, 660).

28. But, as Thomas McFarland has written of Coleridge's symbolism, 'although the wholes are accorded theoretical honor, the experienced reality is that of parts': 'The symbol is a diasparact', 'parallel to the rhetorical figure of synecdoche: it is a part that indicates a whole, but only the part is present' (Romanticism and the Forms of Ruin, 26-7).

29. References are to The Rime of the Ancyent Marinere (1798), printed in EHC ii, Appendix I.

30. McFarland sees in the poem 'Coleridge's mental upheaval with regard to theological [especially Unitarian] problems' (Coleridge and the Pantheist Tradition, 178-9n).

31. Priestleyan necessity allows Coleridge to redefine Milton's account of a disobedient creation: the 'process' can include 'rebellious' elements, since they too 'train up to God' -- an echo of Matter and Spirit ii, 111, 'We are all training up in the same school of moral discipline'.

32. Argument, Ode on the Departing Year; Poems (1797).

33. Texts are from Beer, unless otherwise indicated.

34. Priestley's The Present State of Europe allowed Coleridge to see 'The Present State of Society' (The Watchman's title for Religious Musings, 279-378) as fulfilling the biblical prophecies of the millennium, which 'kingdom of truth and righteousness, will not be established without the greatest convulsions, and the violent overthrow of other kingdoms' (Present State, 5).

35. De Quincey's dreamer goes one worse, finding 'housed within himself' 'the horrid inoculation upon each other of incompatible natures' (The English Mail-Coach; Lindop, 200-1).

36. A loss symbolised by the release of the Mariner, on blessing the watersnakes:

> A spring of love gusht from my heart,
> And I bless'd them unaware!...
> The self-same moment I could pray;
> And from my neck so free
> The Albatross fell off, and sank
> Like lead into the sea. (Ancient Mariner, 276-83)

The 'unawareness' of outgoing love that marks an end to self-absorption is externalised in the liberating action. Coleridge reverses the emotional sequence in Bunyan's account of how 'God releases us of our guilt and burden': 'So I saw in my Dream, that just as Christian came up with the Cross, his burden loosed from off his Shoulders, and fell from off his back .... Then he stood still a while, to look and wonder .... and looked again, even till the springs that were in his head sent the waters down his cheeks' (Pilgrim's Progress, p. 31).

37. Though Butler suggests 'the Pedlar's history' could equally have been written after the 'addendum [including 'Not useless']' as before it (p. 21).

38. In 1801 Coleridge mythologises the deadening of his poetic self as a metamorphosis of Nature into the very mathematical abstractions that had been naturalised by the Pedlar ('His triangles they were the stars of heaven', l. 166): 'I look at

the Mountains (that visible God Almighty that looks in at all my windows) I look at the Mountains only for the Curves of their outlines; the Stars, as I behold them, form themselves into Triangles' (CL ii, 714).

39. References are to the text printed in the Appendix to the Oxford Wordsworth.

40. Frost at Midnight (1798), 65-7.

41. Peter Bell, 220,954-5,1311-12. Peter's coercive associations are in a morally ascending series: burlesque culminates in the tragic memory of his Highland wife. A crude supernaturalism shocks his mind into its first sensitivities -- a revision of the past, and a sense of place (see ll. 1166-85).

42. John Thelwall -- who from late April 1796 was getting religious-minded letters from Coleridge (CL i, 205,212-15,253, 280-5,293) -- applies the same Unitarian rhetoric to attack the 'arbitrary divisions' of society in the published version of his Lecture of 30 September 1795:

> This prejudice still extending, instead of considering the whole human race as one family, fritters, and divides, and subdivides again and again, into so many distinct interests, that one would think there were really as many classes and generations of men as butterflies ...
>
> (Tribune ii [1796], 350)

Thelwall's contraries of cancerous division and Priestleyan holism, together with his appeal to 'the principle of universal fraternity' and 'real ties of affection', mark a Coleridgean politics (see CC 1, 40,43,46).

43. He also alludes to a stanza of Beattie's Minstrel with which Coleridge had attacked Godwinian rationalism in his 1795 Lectures:

> The dark cold-hearted Sceptics creeping pore
> Through microscope of Metaphysic Lore;
> And much they grope for Truth but never hit ...
>
> (The Minstrel i, st.51, quoted CC 1, 158-9)

44. Writing to his Trinitarian brother, Coleridge equivocates by allowing the interpretation that the inanimate is 'impregnated' by the Holy Ghost.

45. 'There is an active principle', 1-11; Oxford Wordsworth Appendix.

46. Pedlar, 204-22 / 1799 ii, 446-64.

47. Compare Edmund Burke's 'Introduction on Taste': 'by making resemblances, we produce new images, we unite, we create, we

enlarge our stock; but in making distinctions we offer no food at all to the imagination' (Enquiry, 18).

48. In 1825, Coleridge returned to the creation of distinctions with a negative hierarchy of superstition and schismatism:

> It is a dull and obtuse mind, that must divide in order to distinguish; but it is a still worse, that distinguishes in order to divide. (AR, 19, Introductory Aphorisms, xxvi)

49. In Locke, 'The Senses at first let in particular Ideas, and furnish the yet empty Cabinet: And the Mind by degrees growing familiar with some of them, they are lodg'd in the Memory, and Names got to them' (Essay I 2, Works i, 7).

50. The definition of emotion as the creative force derives from Akenside in The Pleasures of Imagination: 'From the first / Of days' God loves His Creation,

> till in time compleat,
> What he admir'd and lov'd, his vital smile
> Unfolded into being. Hence the breath
> Of life informing each organic frame ... ([1744] i, 69-74)

51. The 1799 text is a refinement on the Prelude draft of October 1798, where the mother is not present as a first stage, but later childhood is seen as a re-enactment of an original creation: in a pantheist revision of Genesis, the 'Soul of things' 'renew[s]'

> Those naked feelings which when thou wouldst form
> A living thing thou sendest like a breeze
> Into its infant being.
> (Norton Prelude, 489; MS. Draft, 1a, 112-15)

52. K.M. Wheeler, The Creative Mind in Coleridge's Poetry, 27:

> Without the imagination to perceive connections the mind sees not totality, but parts. Hence ... the productions of imagination seem only portions and fragments in comparison with what the mind is able to remember vaguely that it once knew: something whole and entire, a vision of eternity. The text is only a portion of that eternity.

53. 'Paradise' (the poem's climactic word) is invoked from 'within', and proposes (as did Milton for fallen man) 'A paradise within thee, happier far' than the actual, irrecoverable Eden (PL xii, 587). In 1800, however, Coleridge's Triumph of Loyalty shows Earl Henry inspired by love ('Life was in us') to a creation that is as illusory and transient as it is godlike -- a negative revision Coleridge will be applying to his own imaginative history in the Letter to Sara, 236-42:

> The Whirl-blast comes, the desert-sands rise up
> And shape themselves; from Heaven to Earth they stand,
> As though they were the Pillars of a Temple,
> Built by Omnipotence in its own honour!

> But the Blast pauses, and their shaping spirit
> Is fled ... (EHC ii, 1071-2)

54. It looks back to the 1802 letter on Greek and Hebrew poetry, where Coleridge states that 'A Poet's Heart & Intellect should be combined, intimately combined & unified, with the great appearances in Nature', and forward to the The Statesman's Manual, whose symbol 'abides itself as a living part in that Unity, of which it is the representative' (CL ii, 864; CC 6, 30).

55. Owen and Smyser point to Part IV of De Quincey's essay on Style (1841), which explains Wordsworth's concept of the incarnation of thought in language as a 'union' of 'each co-existing not merely with the other, but each in and through the other' (Masson x, 230). Schiller, notably, had compared the language 'of the schools' to the 'naive grace' of genius thus:

> If to the former the sign remains forever heterogeneous and alien to the thing signified, to the latter language springs as by some inner necessity out of thought, and is so at one with it that even beneath the corporeal frame the spirit appears as if laid bare. (Elias, 98)

In the 1830s, the Carlyle of Sartor Resartus continues an idealist definition of the figurative and symbolic, in opposition to Dr. Johnson and Utilitarianism alike: 'Language is called the Garment of Thought: however, it should rather be, Language is the Flesh-Garment, the Body, of Thought. I said that Imagination wove this Flesh-Garment; and does not she? Metaphors are her stuff' (Carlyle Reader, 174).

56. The process recalls the Immortality Ode, whose child, Lucy Newlyn has remarked, learns 'to imitate empty stereotypes of adulthood': 'As the dressing-up becomes a habit, his identity is insidiously taken over by the disguises he puts on' (Coleridge, Wordsworth, and the Language of Allusion, 153-4).

57. Neil Hertz, 'The Notion of Blockage in the Literature of the Sublime' (Pyschoanalysis and the Question of the Text, 80), has commented on 1850 vii, 149-67 that the lines 'present a plethora of prefabricated items ... that are intended to be legible, not merely visible, and mix these in with sights and sounds, "men and moving things," in rapid appositional sequence until everything comes to seem like reading matter ("Face after face; the string of dazzling wares, / Shop after shop, with symbols, blazoned names...").'

58. Pedlar, 342-9; 1799 ii, 337-50.

59. Coleridge sites the picturesque 'Where the parts by their harmony produce an effect of a whole, but where there is no seen form of a whole producing or explaining the parts of it, where

the parts only are seen and distinguished, but the whole is felt' (BL ii, 309).

60. Wordsworth re-read Reynolds in July 1804, on receiving the third edition of his Works from Beaumont (EY, 490-1; unless otherwise stated, this is the edition cited). Prelude VII adopts his natural Platonism (Coleridge in 1817 refers to Reynolds' 'semi-Platonism', CL iv, 759), which enables the artist to 'get above all singular forms ... particularities, and details', whilst remaining true to 'experience':

> This great ideal perfection and beauty are not to be sought in the heavens, but upon the earth. They are about us, and upon every side of us .... This idea of the perfect state of nature, which the Artist calls the Ideal Beauty, is the great leading principle by which works of genius are conducted. (Works i, 57-9)

61. Wordsworth's diffusion of a 'soul of beauty ... Through meagre lines and colours' corresponds to Coleridge's response to Giotto, and to his theory of the rise of Platonism in Renaissance painting, at the Pisan Campo Santo in 1806, and in his 1819 Lectures. The 'endless distinctions' of 'corrupt Aristotelian philosophy' produced an art of 'wiry outlines, surfaces imprisoned in the outlines without depth, without force'. 'As soon as Platonism began to dawn with [sublimity] then arose [Giotto, Cimabue] and the others', and 'We wonder, we do not laugh at the stiff lines and the awkward form, and instead of it find a presence we cannot explain':

> There the mighty spirit still coming from within had succeeded ... in reducing external form to a symbol of the inward and imaginable beauty. (Phil Lects, 193,167)

62. Prelude VII revises Tintern Abbey, 24-50, where 'forms of beauty' bring 'tranquil restoration', and 'the power / Of harmony' a vision of 'the life of things', during 'hours of weariness' 'mid the din / Of towns and cities'.

63. EY, 464: 'I cannot help saying that I would gladly have given 3 fourths of my possessions for your letter on The Recluse at that time [Coleridge's 'late attack']. I cannot say what a load it would be to me, should I survive you and you die without this memorial left behind.'

64. PW v, 343; Reed, Early Years, 322.

65. Norton Prelude, 422n.

66. See Jonathan Wordsworth, 'The Five-Book Prelude of Early Spring 1804', JEGP 76, no.1 (1977), 23-4.

67. Rather than showing the 'Natural Man rising up against the Spiritual Man' (Blake's annotation to 'Poems Referring to the Period of Childhood'), the Wordsworth of 1798 prophesied a millennium very like that of The Marriage of Heaven and Hell:

> the whole creation will be consumed, and appear infinite. and holy whereas it now appears finite & corrupt.
>
> This will come to pass by an improvement of sensual enjoyment.
>
> But first the notion that a man has a body distinct from his soul, is to be expunged ....
>
> If the doors of perception were cleansed every thing would appear to man as it is: infinite.
>
> For man has closed himself up, till he sees all things thro' narrow chinks of his cavern. (plate 14)

68. A solution to the tyrannous eye is similarly deferred as 'matter for another song' at 1805 xi, 175-84:

> Gladly here,
> Entering upon abstruser argument,
> Would I endeavour to unfold the means
> Which Nature studiously employs to thwart
> This tyranny, summons all the senses each
> To counteract the other and themselves,
> And makes them all, and the objects with which all
> Are conversant, subservient in their turn
> To the great ends of liberty and power.

The echo is of the 1798 Recluse, where 'sense [was] made / Subservient still to moral purposes' ('Not useless', 30-1).

69. En route for Scotland in 1800, Stoddart 'reached Grasmere on 22 October, the next day went off with Coleridge to Keswick', and from 30 October to 3 November was back in Grasmere talking continually with Wordsworth (R.S. Woof, 'John Stoddart, "Michael" and Lyrical Ballads', Ariel 1, no. 2 [1970], 8-9). The Remarks are littered with quotes from Wordsworth (whom Stoddart had already met, together with Godwin, on 18 June 1796), including the topographical Descriptive Sketches.

70. CN i, 1676; on 19 January 1806, Dorothy Wordsworth tells Lady Beaumont:

> My Brother has read Mr Price's Book on the picturesque .... Coleridge has the ... Book, and I shall desire Mrs C. to send it to me. My Brother thinks that Mr Price has been of great service in correcting the false taste of the Layers out of Parks and Pleasure-grounds. (MY i, 3)

71. Price's 'wish' is

> that instead of the narrow, mechanical practice of a few English gardeners -- the noble and varied works of the eminent painters of every age, and of every country, and those of their supreme mistress, Nature, should be the great models of imitation. (Essay, 375)

He also seeks to legitimise the picturesque, and answer the objections of Repton ('I have heard an eminent professor treat the idea of judging, in any degree, of places as of pictures, or of comparing them at all together, as quite absurd') by defining it as 'independent of the art of painting' (pp. 368,49). Landscape is not to be judged by the sometimes anomalous criteria of pictures, but by the vision of the painter, or connoisseur of visual art.

72. The delicate merging of hill and sky through smoke in Gilpin's Wye Tour (p. 12) is revised, not only by Wordsworth (the cliffs of Tintern Abbey, 5-8, intensify an impression of seclusion, and so 'connect / The landscape with the quiet of the sky'); but also by Price, who notes 'the ties ... by which water, when accompanied by trees ... is often so imperceptibly united with land, that in many places the eye cannot discover the perfect spot and time of their union; yet is no less delighted with that mystery, than with the thousand reflexions and intricacies which attend it' (Essay, 262-3).

73. Essay, 261-3. William Gilpin makes a similar 'distinction between an innate love for what is beautiful, and that sort of mechanical turn, which can happily delineate ... an object of beauty. The one is seated in the heart, and the other in the eye and in the fingers' (Western Tour, 319).

74. Coleridge and, through him, presumably Wordsworth have already come by Kant's definition:

> Sublime is the name given to what is absolutely great .... what is beyond all comparison great. (Judgement, 94)

For Wordsworth and Coleridge, the absence of comparison is also the guarantee of a necessary unity:

> For whatever suspends the comparing power of the mind & possesses it with a feeling or image of intense unity, without a conscious contemplation of parts, has produced that state of the mind which is the consummation of the sublime. (The Sublime and the Beautiful; Prose ii, 353-4)
>
> The Beautiful is the perfection, the Sublime the suspension, of the Comparing Power. (CC 12 ii, 1069n)

75. Kant similarly projects the 'unfathomable depth' of his 'supersensible faculty' as 'beyond reach of the eye of sense' (Judgement, 123), but Wordsworth's model is the God of Paradise Lost v, 158-9, whose works 'declare / [His] goodness beyond thought, and power divine'.

76. See Norton Prelude, 499-500, MS. Draft 3b, for the lines, written in March 1804, and as a link between the Snowdon vision and its picturesque antithesis; but also associating Coleridge, to whom 'The unity of all [had] been revealed' in 1799, with the divisive ills of adult life.

77. 1805 xi, 244-5, revised from the less self-critical lines of the five-Book Prelude (Norton, 428n).

78. In Stoddart's imitation, 'We are apt to divide and cut up the mind with experiments .... by setting down a map of our nature, and partitioning it out into petty districts' (Remarks ii, 325-7). And, in his rewriting of 'Not useless do I deem',

> we make idols of the golden seraphim, when we enthrone the science of material objects in the seat of mental knowledge, and transfer the strict definitions, the analytical distinctions, and the logical deductions of the one, to the undefinable, and complex sensations of the other. (ii, 325)

79. In 1795/6, Coleridge had criticised 'Dr Darwin's Poetry' on the ground that its 'succession of Landscapes or Paintings ... makes the great little' (CN i, 132). James A.W. Heffernan gives further examples of the Romantic distaste for pictorial minutiae (Re-Creation of Landscape, 39-40), but for the picturesque 'in its honorific capacity', as redefined by German and English Romanticism, see Roy Park, '"Ut Pictura Poesis": The Nineteenth-Century Aftermath', JAAC 28 (1969), 155-64.

80. Thus, in Coleridge's Lecture of 16 December 1811, the 'Picturesque power .... of Poetry is by a single word to produce that energy in the mind as compells the imagination to produce the picture' (CC 5 i, 361-2). Speaking of the Landscape with setting Sun on 24 July 1831, Coleridge lauds Rubens' creative power over (Wordsworthian) 'humble images': he 'handles these every-day ingredients of all common landscapes as they are handled in nature; he throws them into a vast and magnificent whole, consisting of heaven and earth and all things therein. He extracts the latent poetry out of these common objects' (TT i, 236-7). Reynolds, too, had observed that 'the Genius of mechanical performance' lies

> in the power of expressing that which employs your pencil, whatever it may be, as a whole; so that the general effect and power of the whole may take possession of the mind, and for a while suspend the consideration of the subordinate and particular beauties or defects. (Works ii, 43)

81. The poem's origins are visible in Stoddart, for whom the highest state, when 'the mental eye is filled with the form of beauty .... is only conceivable by the mind: it cannot be justly represented by any outward picture' (Remarks ii, 336).

CHAPTER TWO

1. See Chapter Six. Wordsworth's sonnet To the Torrent at the Devil's Bridge takes his revisit with Robert Jones to the North Wales they had toured in 1791 and '93 as evidence of the continuity of early inspiration in old age. 'It rained heavily in the night, and we saw the waterfalls in perfection', he writes on 20 September 1824 (LY i, 278). Revisiting the torrent reminds Wordsworth of another Tour with Jones, to the Continent in 1790, and the sight of the 'infant Rhine' at Viamala (Descriptive Sketches, 185) is invoked as a type at once of youthful vigour and of the adult configurations of mental permanence:

> There [at Viamala] I seem to stand,
> As in Life's Morn; permitted to behold,
> From the dread chasm, woods climbing above woods
> In pomp that fades not, everlasting snows,
> And skies that ne'er relinquish their repose;
> Such power possess the Family of floods
> Over the minds of Poets, young or old! (ll. 8-14)

2. His thinking has already been extended by Kant, away from the empirical model to which both Wordsworth and Young subscribe:

> though all our knowledge begins with experience, it by no means follows, that all arises out of experience. For, on the contrary, it is quite possible that our empirical knowledge is a compound of that which we receive through impressions, and that which the faculty of cognition supplies from itself ... (Pure Reason, 25)

3. Young's 'uncolour'd Chaos' refers to the Lockean theory that colours are secondary qualities perceived ('created') by the observer, from 'the Operation of insensible Particles on our Senses', rather than primary and inherent in the object itself (Essay II 8, Works i, 48).

4. Norton Prelude, 489; MS. Draft, 1a, 104-7.

5. Wordsworth's concluding metaphor -- 'the mind's minister' -- places the senses in a more traditional relation to the mind by recalling the 1798 Recluse, where 'Science' is told

> Its most illustrious province, must be found
> In ministering to the excursive power
> Of Intellect and thought. ('Not useless do I deem', 55-7)

6. See Mary Moorman, William Wordsworth, 402-3; Mary Jacobus, '"Tintern Abbey" and Topographical Prose', N&Q 216 / n.s. 18 (1971), 366-9, and Kenneth R. Johnston, 'Wordsworth and the Politics of "Tintern Abbey"', TWC 14 (1983), 8.

7. As reported by Angèle Lamotte in Verve 17-18 (1947), and quoted by André Fermigier, Pierre Bonnard held that:

> 'The presence of the object ... is an embarrassment to the painter at the moment when he is painting. The point of departure for a painting being an idea, if the object itself is there at the moment when he is working there is always the danger that the artist will allow himself to be taken in by the specifics of the immediate view of it ....'
>
> 'But then you never work before the subject?'
>
> 'Yes, but I leave, I go back to check, I come away, I return some time later; I don't allow myself to be absorbed by the object itself.' (Bonnard, 84)

8. See Marjorie Levinson, Wordsworth's Great Period Poems, 15-53; Jerome J. McGann, The Romantic Ideology, 86-8; Kenneth R. Johnston, 'The Politics of "Tintern Abbey"', TWC 14 (1983), 6-14, and Robert A. Brinkley's qualifications, 'Vagrant and Hermit: Milton and the Politics of "Tintern Abbey"', TWC 16 (1985), 126-33.

9. McGann, op. cit., 88.

10. By confronting loss on a personal level ('Though changed, no doubt, from what I was ...', l. 67), the poet claims to arrive at its universal significance ('hearing oftentimes / The still, sad music of humanity', ll. 91-2). Levinson's contention that the landscape is 'a repository for outgrown ego-stages .... hallowed by private', a-historical acts, leads her to deny that the Nature of Tintern Abbey 'dramatizes principles of self-renewal' or 'enables material and self-transcendence' (op. cit., 23). But the poem would seem to contrast the stasis of the landscape with its use as the sign of a changed, and renewable, self.

11. As the opening paragraph should alert us, the revisit, too, is creative -- or re-creates the scene. Proust offers an interesting variant, noting in Remembrance of Things Past that, on seeing someone again, 'the difference ... between the stylisations of memory and the reality' means 'that every fresh glimpse is a sort of rectification, which brings us back to what we in fact saw' (i, 978).

12. Blake regarded Wordsworth's Prefaces as 'the opinions of a Portrait or Landscape Painter', and categorically annotated his 1815 Essay, Supplementary: 'Imagination has nothing to do with Memory' (Erdman, 666). Wordsworth distinguished between 'Copying the impression of the memory' and creating it anew (1805 vii, 145-8). Writing of 'The Relations between Poetry and Painting', and as an heir to Wordsworth, Wallace Stevens describes the difference between imagination and memory thus:

> The mind retains experience, so that long after the experience ... that faculty within us of which I have

> spoken makes its own constructions out of that experience. If it merely reconstructed the experience or repeated for us our sensations in the face of it, it would be the memory. What is really does is to use it as material with which it does whatever it wills. This is the typical function of the imagination which always makes use of the familiar to produce the unfamiliar.
>
> (The Necessary Angel, 164-5)

Rudolf Arnheim makes a similar distinction in 'Space as an Image of Time' (Images of Romanticism, 4):

> what the mind actually possesses is not simply a reservoir of images but rather what we usually call imagination -- an inner world generated largely from experiences of the past but not limited to their reproduction.

13. 1799 i, 296-319, 327-60.

14. For Heffernan, Re-Creation of Landscape, 22:

> It is in this second viewing or second sight of a landscape profoundly personalized over years of recollection that Wordsworth strikingly transforms the picturesque tradition. In the picturesque reponse to a natural scene, the observer sees it in the light of a remembered picture .... Wordsworth seeks a relation to nature unmediated by either literary or pictorial tradition. Yet in "Tintern Abbey" the relation is mediated by his own memory of what was originally unmediated. The remembered picture which informs his response to the scene is not a painting but a mental landscape directly experienced ...

15. The Preface was written in September 1800, and the idea of 'emotion recollected in tranquillity' is connected with Coleridge's defaced Notebook entry of August-September, defining poetry as a 'recalling of passion in tranquillity'. L.A. Willoughby has linked Wordsworth's phrase with 'Schiller's injunction to the poet: "aus der sanftern und fernenden Erinnerung mag er dichten"', in his review of Bürger's Gedichte for the Jenaische Allgemeine Literatur Zeitung (1791), which Coleridge may have read in Göttingen (CN i, 787 and n).

16. Freud has noted that 'condensation', or the 'forgetting [that] takes place by way of condensation', is 'the basis for the formation of concepts' and made use of in repression (Psychopathology of Everyday Life, 184n). 'Distortion', on the other hand, 'is the work of the dominant trends in mental life, and is directed above all' against memory traces resistant to condensation:

> these processes of condensation and distortion continue for long periods, during which every fresh experience acts in the direction of transforming the mnemic content .... The unconscious [itself] is quite timeless. (p. 339n)

17. 1799 i, 313-19,319-27; 341-9,361-7. David Simpson reads the 'spots of time' as involving 'a recognition and acceptance of the notion that the figurings of the moment are always displaced ... into subsequent and ongoing refigurings' (Wordsworth and the Figurings of the Real, 65).

18. The life-likeness of the mental pictures gives them the 'substantial' appearance of three-dimensional objects. Wordsworth would have come across this truism of great art in Daniel Webb's Inquiry into the Beauties of Painting (his copy of which 'is signed "Wordsworth St John's"' [Duncan Wu, Wordsworth's Reading, 146]):

> the paintings of Parrhasius were termed realities; they being possessed of such a force of Clear obscure, as to be no longer the imitations of things, but the things themselves ... (Inquiry, 102)

19. Essay II 1, Works i, 32.

20. In Remorse (EHC ii, 842), Alvar's painting of the assassination reflects 'The imperishable memory of the deed':

> So vivid were the forms within his brain,
> His very eyes, when shut, made pictures of them!

Memory makes the scene 'imperishable', and spontaneously puts it into artistic form. To the lines, 'You are a painter ... You can call up past deeds, and make them live / On the blank canvas' (II ii 42-4 [Osorio II ii 180-2]), Coleridge adds a note, offering a flattering 'profile' of Sir George Beaumont in Alvar's Venetian master -- 'that divine old man ... the famous Titian' --

> Who, like a second and more lovely Nature,
> By the sweet mystery of lines and colours
> Changed the blank canvas to a magic mirror,
> That made the absent present ... (note to 2nd edn.)

Like the Pedlar's, Titian's painting is intensified mimesis. Changing 'the blank canvas to a magic mirror' exchanges absence for presence, a re-creation that holds the mirror up to Nature, but whose very reflection reveals 'a second and more lovely Nature'.

21. In acquiring the 'liveliness of dreams', the Pedlar's images recall those just attributed to the poet of Discharged Soldier:

> What beauteous pictures now
> Rose in harmonious imagery -- they rose
> As from some distant region of my soul
> And came along like dreams ... (ll. 28-31)

In this, Wordsworth's first, internal landscape, the soul's 'distant region' and 'beauteous pictures' replace the 'distant prospect' of natural beauty for which the narrator has judged himself 'all unworthy' (ll. 18-19). Yet no comparison between natural and mental prospects is made.

22. The lines 'Not useless do I deem' end:

> He [the Pedlar] had discoursed
> Like one who in the slow and silent works,
> The manifold conclusions of his thought,
> Had brooded till Imagination's power
> Condensed them to a passion whence she drew
> Herself new energies, resistless force. (ll. 105-10)

23. The 'inanimate' eye is not just unimaginative; it fails to reflect, in its own operations, its perception of an animating 'soul of things' (l. 92) -- translated by Coleridge's letter of March 1798 as 'the presence of Life' (CL i, 397). Coleridge is keenly aware of suffering an 'inanimate' eye himself. Lack, rather than loss, of vision is his special anxiety. A letter of October 1797 ascribes his own failure to animate Nature, as described two days before, to his acquaintance among the '*rationally* educated': 'when they looked at great things, all became a blank & they saw nothing' (CL i, 354). This deprivation recurs in the metrically leaden imagery of *The Ancient Mariner* -- 'For the sky and the sea, and the sea and the sky / Lay like a load on my weary eye' (1798; ll. 242-3) -- and in the despairingly exact pictures of the *Letter to Sara*:

> All this long Eve, so balmy & serene,
> Have I been gazing on the western Sky
> And it's peculiar Tint of Yellow Green --
> And still I gaze -- & with how blank an eye! (ll. 31-4)

24. Heather Glen has connected this line with 'the Molyneux problem' (which supposed that a blind person seeing for the first time would be unable to make sense of what he saw [*Vision and Disenchantment*, 253]) and Marjorie Levinson, with Descartes, who likened all perception of reality to that of a blind man (*op. cit.*, 44). Both philosophical positions define perception as conceptual rather than sensory.

25. The picturesque metaphor is continued, on 11 March, in the alternative title of *The Recluse or views of Nature, Man, and Society* (EY, 214). Either version reflects Coleridge's reading in June 1796 (CL i, 221) of Thelwall's *The Peripatetic, or, Sketches of the Heart, of Nature, and of Society* (1793).

26. *Defence of Poesie*, *Works* iii, 9. Simonides (*circa* 556-467 B.C.) is credited by Plutarch with the axiom: 'Painting is mute poetry, and poetry a speaking picture'. For this classical and neo-classical tradition, see Jean Hagstrum, *The Sister Arts*, and Rensselaer Lee, *Ut Pictura Poesis*. By early 1799, Wordsworth is castigating himself for having often

> Created a memorial which to me
> Was all sufficient, and, to my own mind
> Recalling the whole picture, seemed to speak
> An universal language (Norton *Prelude*, 495; MS. Drafts 2a)

but was at best a subjective or 'arbitrary sign'.

27. McGann, Romantic Ideology, 87: 'a picture of the mind: a picture, that is -- as the pun on the preposition makes clear -- of the "mind" in its act of generating itself within an external landscape'.

28. Wordsworth marks the threshold of representation with negative metaphors of painting: 'I cannot paint / What then I was' (Tintern Abbey, 76-7); 'I should need / Colours and words that are unknown to man / To paint the visionary dreariness' (1799 i, 320-2). Compare William Mason's rendering of the Latin treatise by Du Fresnoy, The Art of Painting, 315-18:

> Thy last, thy noblest task remains untold,
> Passion to paint, and sentiment unfold;
> Yet how these motions of the mind display!
> Can colours catch them, or can lines portray?

29. It is interesting how many of the paintings Wordsworth chooses as subjects for poetry are portraits: 'the Magdalene of le Brun' which shows the 'temper of [his] mind' in Prelude ix, 72-80, Haydon's pictures of the Duke of Wellington and Napoleon, with its 'signs / Of thought' (To B.R. Haydon, On Seeing His Picture, 3-4); the portrait by Stone and the Lines Suggested by it, and the pictures of Isabella Fenwick, Mary Wordsworth, and Wordsworth himself (To the Author's Portrait).

30. When John Stuart Mill turned to the poet it was for 'states of feeling'. His Autobiography states categorically:

> Wordsworth would never have had any great effect on me, if he had merely placed before me beautiful pictures of natural scenery. Scott does this still better than Wordsworth, and a very second-rate landscape [painting] does it more effectually than any poet. (p. 89)

31. 'Wordsworth's "Picture of the Mind"', Images of Romanticism, 89.

32. In terms of Coleridge, it echoes the 'beautiful & beauty-making Power' of the Letter to Sara -- 'This Light, this Glory, this fair luminous Mist' (ll. 311-12).

33. The line, 'Farewell, farewell the Heart that lives alone' (l. 53), identifies with Othello, renouncing his martial identity along with Desdemona:

> O now, for ever
> Farewell the tranquil mind! farewell content!
> Farewell the plumed troops and the big wars
> That makes ambition virtue! O, farewell!
> Farewell the neighing steed and the shrill trump ...
> (III iii 347-51)

The revision of Othello in the Elegiac Stanzas of May-June 1806 returns later in the year, when Wordsworth adds to Home at

Grasmere his renunciation of 'wild appetites and blind desires', and consequently of heroic poetry:

> Then farewell to the Warrior's deeds, farewell
> All hope, which once and long was mine, to fill
> The heroic trumpet with the muse's breath!
> (ll. 913,953-5; Darlington, 18-19)

34. To Gombrich, the history of art generally reveals 'the priority of conceptual modes and their gradual adjustment to natural appearances' (Art and Illusion, 100) -- the irony in Wordsworth's case being that it is a painting that recalls him from the schema to the reality.

35. Beer; Frost at Midnight, 22.

36. Lines Suggested by a Portrait praise 'the painter's true Promethean craft' as a refuge from personal loss and political upheaval. Its power to make its sitters 'abide, / Enshrined for ages', as if 'They are in truth the Substance, we the Shadows', renders the art

> Godlike, a humble branch of the divine,
> In visible quest of immortality ... (ll. 24,117,87-90)

37. The editors of the 1795 Lectures point to The Pleasures of Imagination i, 99-101:

> To these the sire omnipotent unfolds
> The world's harmonious volume, there to read
> The transcript of himself.

In Shaftesbury's Characteristicks ii, 381-2, 'the Divine Mind ... unfolded it-self in the various Map of Nature'. In 1798, the formula is adopted by Wordsworth, for whom 'an active principle' is 'the freedom of the universe, / Unfolded still the more, more visible, / The more we know' ('There is an active principle', 1-2,12-14).

38. In 1819, however, Coleridge presents the text of a supra-mundane God, this world being 'an unrolled but yet a glorious fragment, of the wisdom of the Supreme Being'. If this assumes the text is not closed, it is by the same token terrestrially incomplete. The Statesman's Manual likewise places an hierarchical distance between Cause and effect, when it turns from the Bible to its companion volume -- 'likewise a revelation of God -- the great book of his servant Nature' (CC 6, 70).

39. In 1711, Shaftesbury interestingly favours the sublime: 'we our-selves, who in plain Characters may read DIVINITY from so many bright Parts of Earth, chuse rather these obscurer Places, to spell out that mysterious Being' (Characteristicks ii, 391). Paine's up-to-date deism, The Age of Reason, values the Creation for its 'universal language' and freedom from censorship: 'THE WORD OF GOD IS THE CREATION WE BEHOLD .... It is an ever existing original, which every man can read. It cannot be

forged; it cannot be counterfeited; it cannot be lost; it cannot be altered; it cannot be suppressed' (pp. 22-3).

40. Coleridge had made a sharper contrast in 1797. The child of Nature in The Foster-Mother's Tale was 'most unteachable', yet 'knew the names of birds' (ll. 29-31). But his innocent knowledge of God's language was corrupted on learning man's:

> Oh! poor wretch! -- he read, and read, and read,
> Till his brain turn'd ... (ll. 42-3)

41. Essays i, 80. Dryden's characterisation of Shakespeare as 'the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul' (i, 79) influences the 'comprehensive views' of the Pedlar (Pedlar, 267), and defines the Poet of the 1802 Preface (Prose i, 138).

42. Coleridge starts from an Unitarian interpretation of John 1. His fifth Lecture on Revealed Religion follows Priestley's Early Opinions I in seeing the Gospel as 'a sublime and beautiful answer' to the Gnostics' 'notions concerning the Supreme whom they held not to have been the Creator of the World':

> In contradiction to this St John asserts, that in the beginning there was Intelligence, that this Intelligence was together with God, not an emanation from him, and that this Intelligence was God himself .... this same Intelligence was imparted by immediate Inspiration to the man Jesus, who dwelt among us. (CC 1, 199-200)

43. A New Theory of Vision, 81. Berkeley's neo-Platonic system is furnished with a God whose mind contains the idea of the external world. It also finds that the 'languages and signs of human appointment ... do not suggest the things signified, by any likeness or identity in nature, but only by an habitual connexion' (ibid.). Coleridge rejects this arbitrary relation, noting in 1809: 'words have a tendency to confound themselves & co-adunate with the things -- Berkeley's System thence only unbelievable' (CN iii, 3542). A jotting for the first of his 1812 Lectures on European Drama admits that sounds and letters 'are pure arbitrary [modes of] recalling the Object', but gives poetic language a special connection to reality:

> the Language of Nature is a subordinate Logos, that was in the beginning, and was with the Thing, <it> represented, & it was the Thing represented.-- Now the language of Shakespear ... is a something intermediate, or rather it is the former blended with the latter, the arbitrary not merely recalling the cold notion of the Thing but expressing the reality of it ... (CC 5 i, 429)

44. The influence of Berkeley on Coleridge is examined by J.A. Appleyard, Coleridge's Philosophy of Literature, 48-50, and by James McKusick, Coleridge's Philosophy of Language, 26-32.

George Whalley notes that 'The earliest record of C[oleridge]'s reading of Berkeley is his borrowing from the Bristol Library 1-28 Mar 1796 of Vol II of the Works (1784)'; but suggests the other 'major works', such as the New Theory of Vision, were 'already familiar to him' (CC 12 i, 409). The symbolic reading of Nature evolved in the 1795 Lectures thus has Berkeley in the background, though, as McKusick points out, it is significant that Akenside is the frontrunner.

45. As a transmission of ideas in material and intelligible form, language denotes the product of an ordering intellect -- be it the One Mind (God) or the mind of man. Northrop Frye comments that in John's Gospel the 'logos takes on ... the meaning of an analogical use of words to convey the sense of a rational order. This order is thought of as antecedent to both consciousness and nature .... John's "In the beginning was the logos" is a New Testament commentary on the opening of Genesis, identifying the original creative word with Christ' (The Great Code, 18).

46. Frost at Midnight (1798), 64. Coleridge's Berkeleyanism turns the visible world into Plato's 'intelligible' one. In The Republic, 249,247, 'the intelligible world' is opposed to that 'of appearance', and reached only 'by one who aspires, through the discourse of reason unaided by any of the senses, to make his way ... to the essential reality and perseveres until he has grasped by pure intelligence the very nature of Goodness itself.'

47. 1805 xiii, 1-90; vi, 549-72; viii, 711-41.

48. Coleridge equates 'inarticulate' with inadequate language in The Friend. The imperfectly formed system of early physiology was due to John Hunter's lack of a 'grand conception', but this was partly supplied by the Hunterian Museum, which 'constructed it for the scientific apprehension out of the unspoken alphabet of nature' -- i.e. the Word that remained 'inarticulate' (CC 4 i, 473-4).

49. Significantly, Wordsworth recalls his own pre-Coleridgean sense that the natural world can 'sanctify the soul', 'on the morbid passions pouring balm' (1794 Evening Walk, 88-9).

50. Annual Anthology (1800). After reading these lines in July 1797 (CL i, 335), Southey drew on them in an Epistle written for Amos Cottle's November publication of Icelandic Poetry, xxxvii: 'mark the upmost pines, or grey with age, / Or blue in their first foliage, richly tinged / With the slant sun-beam'.

51. Coleridge's Philosophy of Literature, 49.

52. Ambivalence about the symbol is felt in Wordsworth's 1815 preview of its definition in The Statesman's Manual, if not in the Manual itself:

> The religious man values what he sees chiefly as an 'imperfect shadowing forth' of what he is incapable of seeing. The concerns of religion refer to indefinite objects, and are too weighty for the mind to support them without relieving itself by resting a great part of the burthen upon words and symbols. The commerce between Man and his Maker cannot be carried on but by a process where much is represented in little, and the Infinite Being accommodates himself to a finite capacity.
>
> (Essay, Supplementary to the Preface; Prose iii, 65)

53. The sun is frequently 'a symbol of the spiritual' to Coleridge (CC 6, 10). Compare Newton's experiments in Opticks, a set text at some Cambridge Colleges: 'the unequally refracted Rays are by diverging separated frome one another, and losing their whiteness which they have altogether, appear severally of several Colours' (p. 52).

54. A more homespun, and seasonal, model is Burns' To W. S*****n, Ochiltree, 79-84:

> O NATURE! a' thy shews an' forms
> To feeling, pensive hearts hae charms!
> Whether the Summer kindly warms,
> Wi' life an' light,
> Or Winter howls, in gusty storms,
> The lang, dark night!

55. The context of Milton's hymn is important in the Conversation Poems: they are also prayers for a preservation from evil. Eve's troubling dream, Lamb's 'evil and pain', and Coleridge's sense of being an 'unquiet thing', are exorcised in hymnal prayer.

56. The 'overflowing soul' echoes a section of An Essay on Man, important to Coleridge in his 1795 Lectures (CC 1, 163), on the progression of benevolent feeling 'from Individual to the Whole':

> Wide and more wide, th' o'erflowings of the mind
> Take ev'ry creature in, of ev'ry kind ... (iv, 362,369-70)

57. Milton recalls the sixth day of Creation, Genesis 1.30: 'to every beast of the earth, and to every fowl of the air, and to every thing that creepeth upon the earth'.

58. Memorials of a Tour on the Continent 1820 XIII. More successful, and still later, imitations, are On the Power of Sound xiii, and Grace Darling, 83ff.

59. The likeness is strongest in the sequence of rhetorical questions; compare the Hymn, 34 ff. (EHC ii, 1074) with Brun's Chamouny beym Sonnenaufgange (EHC ii, 1131).

60. And what were thou, and earth, and stars, and sea,
If to the human mind's imaginings
Silence and solitude were vacancy? (Mont Blanc, 142-4)

61. The biblical phrase 'signs and wonders' (Deuteronomy 6.22) returns in The Statesman's Manual's discussion of miracles. As 'wonders', miracles were also 'signs' of 'a truth revealed, which thence forward was to act as [their] substitute' (CC 6, 9).

62. I may not hope from outward Forms to win
The Passion & the Life, whose Fountains are within!
(Letter to Sara, 50-1)
In a note of April 1805, Coleridge returns to Frost at Midnight and the God who 'by giving' makes us 'ask' (ll. 65-9), to think of Nature as a reflection of his own 'inner Nature', and the 'eternal language' as a form of self-expression:

> In looking at objects of Nature while I am thinking ... I seem rather to be seeking, as it were asking, a symbolical language for something within me that already and forever exists, than observing any thing new. (CN ii, 2546)

63. The contrast of Hymn and Ode resembles the more strategic juxtapositions of 'right' and 'wrong' reading in Coleridge's poetry. His sensitivity to the divergence of human from divine reading and writing is typified by The Nightingale, which, as George Dekker observes, repudiates 'the pathetic fallacy enshrined in Il Penseroso' (Coleridge and the Literature of Sensibility, 121), so as to form the true association of night and nightingales with joy.

64. Lines, 17-21; Sibylline Leaves (1817).

65. The Mad Monk -- the 'starting-point', George Whalley remarks, for both Dejection and the Immortality Ode (Coleridge and Sara Hutchinson, 128) -- also inscribes a 'written Language' of mortality and guilt. The monk's fatal wounding of his beloved, and his own psychic wound, are impressed, like the death of Hyacinthus, on blood-coloured flowers, and in a crimson sky. The metaphors substitute God's writing with the speaker's derangement. For Stephen Parrish's suggestion that the poem is Wordsworth's, see Art of the 'Lyrical Ballads', 204-13.

66. Revelation 1.8: 'I am Alpha and Omega, the beginning and the ending, saith the Lord, which is, and which was, and which is to come, the Almighty.'

67. In a symbolic Christianity, all human texts suffer the fate of Thomas McFarland's 'Originality Paradox', and the necessity for Harold Bloom's 'creative revisionism' of the 'Poetic Father' (Originality & Imagination, chapter 1; Anxiety of Influence, 42). For 'the Romantic debates over linguistic origins', see Frances Ferguson, Wordsworth: Language as Counter-Spirit, 3-8.

68. This is an extension of Coleridgean imagination, which also presumes a psychological transference or sharing of power. Our capacity 'him First, him Last to view' has a double implication: as in Paradise Lost, God is Himself first and last (in Hartleyan terms, He engrosses all our perceptions, is 'all in all'), but in addition, we view Him first and last.

69. In the 1802 Preface, 'Poetry is the first and last of all knowledge' (Prose i, 141).

70. Berkeleyan 'Characters' reappear in The Statesman's Manual: 'I have at this moment before me, in the flowery meadow, on which my eye is now reposing, one of [Nature's] most soothing chapters, in which there is no lamenting word, no one character of guilt or anguish' (CC 6, 71).

71. 'In storm and tempest', D.C.MS.14; Butler, 118.

72. Natural Supernaturalism, 106. Abrams links these contraries with the God of love and terror in Revelation, the 'unrealized truth which the chiaroscuro of the scene articulates for the prepared mind -- a truth about the darkness and the light, the terror and the peace' (p. 107). In November 1799, Coleridge had written to Dorothy of this kind of unity in the elation of his first Tour of the Lakes: Wordsworth took him 'over the fork of Helvellyn on a day when light & darkness coexisted in contiguous masses, & the earth & sky were but one!' (CL i, 543).

73. An Essay on Man i, 237,267-74. These lines are parodied in Queen Mab VI, 147-8,156-9. Accepting that there is 'wide diffused / A spirit of activity and life', Shelley defines this life-force as an impersonal, amoral Necessity, which,

> active, steadfast, and eternal, still
> Guides the fierce whirlwind, in the tempest roars,
> Cheers in the day, breathes in the balmy groves,
> Strengthens in health, and poisons in disease ...

74. From his 1790 letter -- 'we ... passed the Alps at the Semplon in order to visit part of Italy' (EY, 33) -- to his publication in 1845 of The Simplon Pass (1805 vi, 553-72) among the 'Poems of the Imagination', Wordsworth consistently thinks of the Ravine of Gondo as part of the Simplon. For alternative accounts of his route in 1790, see Max Wildi, 'Wordsworth and the Simplon Pass', English Studies 40 (1959), 224-32, Ernest

Bernhardt-Kabisch, 'Wordsworth and the Simplon Revisited', TWC 10 (1979), 381-5, and Donald E. Hayden, Wordsworth's Walking Tour of 1790, 42-53.

75.
> That yet exist with independent forms life,
> And, like their archetypes, know no decay. (1799 i, 285-7)

76. For differences between Coleridgean, Wordsworthian and Hebraic typology, see Stephen Prickett, Words and 'The Word', 127-30.

77. The Joan of Arc lines were published as The Destiny of Nations in Sibylline Leaves.

78. Harold Bloom (Agon, 234) observes that the Platonic Cave is itself revisionary:
> Plato's own summary (Republic VII, 532) names his parable as a progress of thought or a dialectic, while another passage (VII, 516d) overtly identifies the Cave with the Hades of Homer. Plato parodistically descends into the Homeric Sublime to place therein his own dialectic.

79. 'Not useless do I deem' and 'In storm and tempest', respectively.

80. The shapes 'That shift and vanish, change and interchange / Like spectres' (viii, 722-3), draw on Dorothy's very lively observation:
> we walked up to the house, and stood some minutes watching the swallows that flew about restless, and flung their shadows upon the sun-bright walls of the old building -- the shadows glanced and twinkled, interchanged & crossed each other, expanded & shrunk up, appeared and disappeared every instant; as I observed to William & Coleridge, seeming more like living things than the swallows themselves. (D.C.MS.50, the earliest extant copy of the Recollections, i [Part First], 1-2 [see Journals i, 195-6])

81. Heffernan observes the special meaning of reflections in Romantic art, where 'the watery mirror ... becomes a new kind of lamp'; where 'we have trouble invoking the old Platonic distinction between "substance" and "shadow"', and where 'The representation of reflections ... becomes a way of representing the ... complex process of representation itself' (Re-Creation, 208,213,224).

CHAPTER THREE

1. in the very act of seeming to repudiate 'the rules of mimic art,' [Wordsworth] mimics Thomson, who praised the beauty of a nature 'undisguised by mimic art' [Seasons i, 506] and yet repeatedly expressed his admiration for that beauty in pictorial terms. (Heffernan, Re-Creation of Landscape, 18)

2. For disagreements between Repton, Price and Knight, see David Watkin, The English Vision, 80, and Martin Price, 'The Picturesque Moment', From Sensibility to Romanticism, 259-60. For the political dimension, and a comprehensive study of picturesque 'Motive and Motif', see Alan Liu, Wordsworth. The Sense of History, 106-15,61-90. The picturesque's central claim is that its rules are Nature's, though this often designates a higher or Platonic Nature: in 1753, Hogarth's Analysis of Beauty attacks 'those who have been prepossess'd by dogamtic rules, taken from the performances of art only' (p. 3); in 1783, William Mason translates Du Fresnoy's Art of Painting, 'some leading rules to draw / From sovereign Nature's universal law' (ll. 92-3), while in his own English Garden, 'Art's unerring rule is only drawn / From Nature's sacred source' (ii, 70-1):

> we see the picturesque principle exemplified and applied to the living scenery of Nature; but we are not for this reason to conceive that Nature is thus rendered subservient to an Art over which she has not herself previously presided ... (ibid., p. 138)

Knight advocates the paradoxes of 'artful negligence' and 'rules' whose practice is 'free and unconfin'd', punningly scorning 'the cautious fool, / Who dares not judge till he consults his rule!' (Landscape ii, 180,i, 43-4,81-2). Repton's exquisite red book assumes landscaping 'rules do actually exist', but finds 'so much variety in their application' (Sketches, 'Advertisement', ix-x), while Gilpin's Lakes Tour identifies a natural genius: 'Nature's vistas are never formed by rule, and compass. Whenever she deviates towards a regular shape, she does it with that negligent air of greatness, which marks sublimity of genius' (i, 170). In Reynolds, the terms are more subtly defined, enforcing rules proper to genius (Works i, 153-6), and a humanist naturalism (i, 210-11):

> He who thinks nature, in the narrow sense of the word, is alone to be followed, will produce but a scanty entertainment for the imagination .... whatever pleases has in it what is analogous to the mind, and is therefore, in the highest and best sense of the word, natural.

3. For Wordsworth's citation of picturesque rules, see, for instance, his strictures on white in landscape (Prose ii, 216-17). For his 'minute' and rigorous attempt at landscape-design, see his letter of December 1806 to Lady Beaumont, on the Winter Garden at Coleorton -- 'the feeling of the place ... is, of a

Spot which Winter cannot touch' (MY i, 112-20) -- and Russell Noyes, Wordsworth and the Art of Landscape, chapter 3.

4. Gilpin's picturesque urge to amend landscape is revealed in the Scottish Tour ii, 'Account of the Prints', i:

> I have heretofore made confession to the public, that when I have seen a line out of place, I have a great propensity to correct it by one that is more picturesque.

The Lakes Tour defines such action as letting 'the imagination loose': 'By the force of this creative power an intervening hill may be turned aside; and a distance introduced .... Thus the imagination .... corrects one part of nature by another; and composes a landscape, as the artist composed his celebrated Venus, by selecting accordant beauties from different originals' (i, 119-21).

5. Essay upon Prints, 'Explanation of Terms', 2.

6. The 'active and creative aspect of the Picturesque is all important, for the theory's validity lay in its practice' (Carl Paul Barbier, William Gilpin, 99).

7.

> all that words can express, or even the pencil describe, are gross, insipid substitutes of the living scene. We may be pleased with the description, and the picture: but the soul can feel neither, unless the force of our own imagination aid the poet's, or the painter's art; exalt the idea; and picture things unseen. (Lakes Tour ii, 10-11)

8. See J.R. Watson, Picturesque Landscape, 91ff., James B. Twitchell, Romantic Horizons, 8,34, Christopher Salvesen, The Landscape of Memory, 65-9, Sykes Davies, Wordsworth and the Worth of Words, 238-48, and Martin Price, 'The Picturesque Moment', op. cit., 287-9. Opposing Gilpin to Wordsworth, Samuel H. Monk states: 'It pleased him to throw the weight of his influence on the side of the eye and leave to a greater man the vindication of the imagination' (The Sublime, 224-5).

9. Wordsworth admits in a letter of January 1825:

> Many objects are fit for the pencil which are not picturesque -- but I have been in the habit of applying the word to such objects only as are so. (LY i, 303)

10. Heffernan, Wordsworth's Theory of Poetry, 24-6.

11. Caractacus (1759), 13-15 -- lines that were a favourite with eighteenth-century writers. Elizabeth Manwaring quotes Mrs. Carter at Tunbridge: 'All was wild spontaneous beauty, and what Mr. Mason finely calls "the lone majesty of untamed nature"' (Italian Landscape, 174).

12. The assumptions are those of Burke's Enquiry, which linked the obscurity of words with their power to convey emotion:

> the most lively and spirited verbal description I can give, raises a very obscure and imperfect idea of ... objects; but then it is in my power to raise a stronger emotion by the description than I could do by the best painting.

(p. 60; in Schiller's reading of Burke, 'A work addressed to the eye can achieve perfection only in finitude; a work addressed to the imagination can achieve it also through the infinite' [Naive and Sentimental Poetry; Elias, 115]). Gilpin is forced to acknowledge Burke's limitation of visual art:

> In nature, the pleasure arises from the eye's roaming from one passage to another .... In painting, (as the eye is there confined within certain limits,) it arises from seeing some select spot adorned agreeably to the rules of art. (Lakes Tour i, 146)

But he also insists that in painting 'General forms only are imitated, and much is to be supplied by the imagination of the spectator' (Three Essays, On Landscape Painting, A Poem, Notes, 42), and favours the sketch as a form that gives a viewer 'scope' to 'compleat' (Lakes Tour ii, 17).

13. 'Dorothy Wordsworth and the Picturesque', SIR 3 (1963), 127.

14. The Picturesque, 13; my italics. For Hazlitt in 1821, the picturesque 'stands out' and so 'may be considered as ... an excrescence on the face of nature' (Howe viii, 317); for Ruskin in The Seven Lamps of Architecture, it is 'Parasitical Sublimity' -- 'a sublimity dependent on the accidents, or on the least essential characters, of the objects to which it belongs' (Works viii, 236). In early theory the picturesque oscillates between beauty and sublimity. Though Price claims it is 'perfectly distinct from either', and opposes Gilpin's Picturesque Beauty (Essay on the Picturesque, 82,58), his definitions --

> the two opposite qualities of roughness, and of sudden variation ... are the most efficient causes of the picturesque .... picturesqueness appears to hold a station between beauty and sublimity (pp. 61,82)

-- follow Gilpin's:

> the wild and rough parts of nature produce the strongest effects on the imagination; and we may add, they are the only objects in landscape, which please the picturesque eye. (Forest Scenery i, 212)
>
> Simplicity, and variety are the acknowledged foundations of all picturesque effect .... When the landscape approaches nearer simplicity, it approaches nearer the sublime; and when variety prevails, it tends more to the beautiful. (Scottish Tour ii, 121-2)

15. Wordsworth's source is noted by Birdsall at this point (p. 44).

16. Moorman suggests Gray's letters 'determined [Wordsworth] to include the Grande Chartreuse in the tour' (William Wordsworth, 128). Gray's response to the landscape as 'pregnant with religion and poetry' (Mason, 66) is implicit in Descriptive Sketches.

17. Lines 55-6. As in Nutting, man's violent intrusion into Nature is a type of the Fall and analogous to rape:

> bidding paler shades her form conceal,
> Vallombre, mid her falling fanes, deplores,
> For ever broke, the sabbath of her bow'rs. (ll. 77-9)

In the untroubled Swiss republic of Unterwalden, the concept of a 'virgin scene' (Nutting, 19) is restored by a further reference to Caractacus as quoted by Gilpin: 'sure there is a secret Power that reigns / Here, where no trace of man the spot profanes' (ll. 424-5).

18. The Scottish Tour i, 99, is still more emphatic:

> a noon-tide sun, in all it's dazzling brightness, had spread over [the Vale of Erne] that full profusion of light, which is so unfavourable to landscape. A perpendicular ray scarce allowed the existence of shade: whereas to give the landscape it's full advantage, the shadow, not the light should have prevailed. The mountains particularly should have been in shade ... (my italics)

19. Gilpin's quotation, in Forest Scenery, from Du Fresnoy's Art of Painting (tr. Mason, ll. 493-6) reveals he is not alone in his view of the difficulty of painting light:

> Vain are the hopes by colouring to display
> The bright effulgence of the noon-tide ray;
> Or paint the full-orbed ruler of the skies
> With pencils dipt in dull, terrestrial dies. (i, 248)

20. Osborn, 18-19. For Gilpin's influence, see John Harrington Smith, 'Genesis of The Borderers', PMLA 49 (1934), 927ff.

21. Metamorphoses ii, 224-6: 'Caucasus burns, and Ossa with Pindus, and Olympus, greater than both; and the heaven-piercing Alps and cloud-capped Apennines'.

22. Scottish Tour i, 91; my italics.

23. Early Wordsworthian Milieu, 26.

24. Wordsworth's interest in the picturesque tour appears in his prose account of Dovedale on his way home from Cambridge (Prose i, 10-11).

25. John Constable's Discourses, quoted Heffernan, Re-Creation, 155. Andrew Wilton points out that, as a method of picture-construction, chiaroscuro was being 'revolutionised by Turner's more dynamic and chromatic use of light' (Constable's 'English Landscape Scenery', 7).

26. Rivers, the villain of The Borderers, is analysed in an essay of early 1797. His 'glass' is of course the picturesque Claude glass: 'something of the forms of objects he takes from objects, but their colour is exclusively what he gives them; it is one, and it is his own' (Prose i, 77-8). Although this represents distorted projection, its reappears as positive discernment in the Pedlar, who 'had a world about him -- 'twas his own, / He made it' (Pedlar, 339-40).

27. Lines 53-6. All references are to Averill; the 1794 text is cited as 1794.

28. The letter and Evening Walk suggest Wordsworth has this use of 'glaring' in mind at 1805 xiii, 11, rather than the dialect form given by the Norton Prelude, 458n.

29. Among others, Gilpin recommends 'groups of cattle ... driven by the heats of noon, along the shores of the lake -- and fishing-boats extending their nets in dotted circles, and forming tremulous reflections from their flaccid sails' (Lakes Tour i, 125-6). The detail of the sails is recollected at Descriptive Sketches, 127-8: 'Each [cottage] with his household boat beside the door, / Whose flaccid sails in forms fantastic droop'.

30. Picturesque Landscape, 69.

31. For reproductions, and a photograph of the Falls, see Liu, Wordsworth. The Sense of History, 82-3,89; also Jonathan Wordsworth et al, William Wordsworth and the Age of English Romanticism, chapter 4.

32. A further link with the picturesque is that the letter is addressed to Thomas West, author of A Guide to the Lakes.

33. Gray's Journal (West's Guide, 205).

34. The 'deep and determined' quality of Gilpin's midday shadows is returned to in The Ruined Cottage, 7-8 -- 'those many shadows lay in spots / Determined and unmoved' -- and Unpublished Tour: 'Upon a Summer afternoon cast with shadows of the clouds, deep & determined' (Prose ii, 330).

35. Liu's opposition of picturesque and story, or descriptive and loco-descriptive, on the premise that the 'master plot' of the French Revolution arose 'to compel the rethinking of

description', seems to me to undervalue this aspect of An Evening Walk (op. cit., 127-8,136).

36. Wordsworth returns to the lake as an image of calm and receptive imagination in the Guide:

> that placid and quiet feeling which belongs peculiarly to the lake -- as a body of still water under the influence of no current; reflecting therefore the clouds, the light, and all the imagery of the sky and surrounding hills; expressing also and making visible the changes of the atmosphere, and motions of the lightest breeze, and subject to agitation only from the winds --
>
> ----- The visible scene
>
> Would enter unawares into his mind ... (Prose ii, 179)

Ibid. ii, 191-2: 'he must have experienced, while looking on the unruffled waters, that the imagination, by their aid, is carried into recesses of feeling otherwise impenetrable.'

37. An imitation of Dryden's Virgil, where Anchises teaches that 'the mighty Mass' of the universe is 'infus'd' with an 'Active Mind', or 'Common Soul' (Aeneis vi, 982-5).

38. Virgil's Georgics ii, 469. For Wordsworth's borrowing from Gilpin, and quotation of the phrase 'vivi lacus', in his Guide, see Prose ii, 185 and n.

39. Gilpin quotes Cowper's lines in Forest Scenery i, 22: 'The chequered earth seems restless as a flood / Brushed by the winds .... (as the leaves / Play wanton,) every part -----'.

40. That Wordsworth connected this imaginative process with the lake of An Evening Walk is confirmed when his 1815 revisions of the couplet-poem fuse its 'restless magic' with the 'change and interchange' of the Cave (1805 viii, 722):

> With restless interchange at once the bright
> Wins on the shade, the shade upon the light. (Averill, 70)

41. The Vale of Esthwaite and Descriptive Sketches are built up of such alternations (the former applying Burke to the opposing moods of L'Allegro and Il Penseroso): 'Yet ah! that soul was never blind / To Pleasures of a softer kind .... Adieu ye forms of fear that float / Wild on the shipwreck of the thought' (D.C.MS.3, 18v,30v); 'Plunge with the Russ embrown'd by Terror's breath .... On as we move, a softer prospect opes .... Lo! Fear looks silent down on Uri's lake' (Descriptive Sketches, 245-84). The juxtapositions continue in 1798: 'In storm and tempest and beneath the beam / Of quiet moons' (Butler, 118; a pattern repeated in Peter Bell, 966-70).

42. D.C.MS.2, 59r (extracted, and revised, from Vale of Esthwaite, D.C.MS.3, 6r). Chiaroscuro is used throughout The Vale, notably in the simile describing the poet's Spectre-guide.

43. John Brown's Letter (West's Guide, 192).

44. The following line -- 'The scene is waken'd, yet its peace unbroke' -- is one of several (see ll. 309-10, and 1794, 789-91) that imitate Gilpin's use of Thomson in evoking imaginative reverie. Lakes Tour i, 125, enforces the power of harmonious scenery to raise an 'enthusiastic calm' by quoting The Seasons i, 464-6:

> Soothing each gust of passion into peace;
> All but the swellings of the soften'd heart;
> That waken, not disturb, the tranquil mind.

45. See also Gilpin's reading of the 'brightened gloom' of the biblical Judgment Day (Scottish Tour ii, 17-18). In using the adjective 'picturesque' of the 'bright confusion' of a literary snow-scene in 1712, Pope ascribes it to the French (Peter Quennell, Romantic England, 13). Price goes into the Italian root term, 'pittoresco' (Essay on the Picturesque, 54-5). In 1721, the English translator of Leonardo Da Vinci's apocryphal Treatise of Painting notes that 'Clair-obscure, by the Italians called, Chiaro oscuro, is the art of managing Lights and Shadows' (p. 44n); while Daniel Webb's Inquiry into the Beauties of Painting translates 'the CHIAROSCURO of the [Italian] ... into the clear obscure' (Preface, xv).

46. The picturesque is founded on Burke's aesthetics. Repton quotes the Enquiry on the sublime and on taste, which he sees as referable 'to some pre-existing causes in the structure of the human mind' (Sketches, 35; 'Introduction', xvi n). Payne Knight criticises Burke at length (Analytical Inquiry, 74-93). And Gilpin was not alone in extending the Burkean sublime to Nature. Hugh Blair, for one, adapted the Enquiry to 'all the paraphernalia of Ossianic poetry, the cult of nature that was rapidly increasing in popularity' (Monk, The Sublime, 122).

47. The Enquiry substitutes 'light' for Milton's 'bright' (PL iii, 380), an understandable slip in view of its thesis. Hazlitt inverts the line for the sublimity he finds in a Rembrandt '"bright with excessive darkness"' (Howe xviii, 122), while in the Athenaeum for 10 May 1834, Turner's painting of The Golden Bough is said to be 'almost dim through excess of brightness' (quoted, Martin Meisel, 'The Material Sublime: John Martin, Byron, Turner, and the Theater', Images of Romanticism, 231).

48. An idea taken up by Repton, Sketches, 57:

> By LANDSCAPE I mean a view capable of being represented in painting. It consists of two, three, or more, well marked distances, each separated from the other by an unseen space, which the imagination delights to fill up with fancied beauties, that may not perhaps exist in reality.

49. Mysteries of Udolpho, 599. In Volume IV, chapter 12, Radcliffe alludes to John Brown's Letter, quotes Beattie's Minstrel (the 'waste of vapour' recalled by Wordsworth in Descriptive Sketches), and asserts that, 'To a warm imagination, the dubious forms, that float, half veiled in darkness, afford a higher delight, than the most distinct scenery, that the sun can shew' (pp. 598-602).

50. Wordsworth may have in mind Gilpin's account of the 'classic ground' of Scotland's Grampian Mountains, where the chief 'Galgacus' met the Romans under Agricola, and

> the last effort was made in defence of British liberty .... The event was fatal to the Britons. They had fought gallantly through the whole day; but were at length intirely defeated, with the loss of ten thousand of their men killed upon the spot. (Scottish Tour i 101-2)

38. D.C.MS.14; Butler, 118.

52. Like Kant, Wordsworth is aware that the sublime requires the 'negative presentation' prescribed by the Bible:

> Perhaps there is no more sublime passage in the Jewish Law than the commandment: Thou shalt not make unto thee any graven image, or any likeness of any thing that is in heaven or on earth ... (Judgement, 127)

53. In John A. Hodgson's words, these are 'transformations which do not obscure or disguise but rather reveal and glorify, veilings which are yet transparent, shadows which paradoxically illuminate' (Wordsworth's Philosophical Poetry, 152).

54. Wordsworth offers a Longinian 'analogy between the vastness of the sublime and the vastness of the soul of man' (Monk, The Sublime, 72).

55. Thomas Parnell and Elizabeth Carter wrote night-pieces, though Wordsworth has in mind John Cunningham's:

> 'Tis strange, the many marshall'd stars,
> That ride yon sacred round,
> Should keep, among their rapid cars,
> A silence so profound!
> (The Contemplatist: A Night Piece, 5-8)

Da Vinci's Treatise of Painting refers to the genre of 'Night-Pieces, where the Light must be very dim and particular' (p. 49), and Hutchinson applies the term to the creative picturesque of moonlit boating on Derwentwater:

> As the light advanced, objects arose to the view, as if surging on the first morning from chaos .... the whole presented us with a noble moonlight piece, delicately touched by the hand of nature; and far surpassing those humble scenes which we had often viewed in the works of the Flemish painters. (Excursion to the Lakes, 152-3)

56. 'In storm and tempest' is transferred to 1799 ii, 352-71.

57. D.H. Lawrence rewrites the boat-stealing episode (1850 i, 377ff.) in chapter 4 of Sons and Lovers, where the children of Scargill Street play 'under the lamp-post, surrounded by so much darkness', and with an intensity that includes primitive violence:

> Then the six would fight, hate with a fury of hatred, and flee home in terror. Paul never forgot, after one of these fierce internecine fights, seeing a big red moon lift itself up, slowly, between the waste road over the hill-top, steadily, like a great bird. And he thought of the Bible, that the moon should be turned to blood. (p. 117)

Like young Wordsworth, Paul attributes a vengeful motion to Nature, but in Lawrence the guilt is based on Christian readings of landscape (Acts 2.20).

58. Blank Verse (1798).

59. Enquiry, 71: 'All general privations are great, because they are all terrible; Vacuity, Darkness, Solitude and Silence.'

60. The Lakes Tour's 'gleam of wan, dead light' is borrowed for the uncertain appearance of the Female Vagrant: 'The moon a wan dead light around her shed' (Salisbury Plain, 140). W.D. Templeman credits the identification of the allusion to John Hamilton (The Life and Work of William Gilpin, 284).

61. The suggestible poet of The Vale writes of woods that harbour 'brooding Superstition':

> And hark the ringing harp I hear
> And lo her druid Sons appear.
> Why roall on me your glaring eyes
> Why fix on me for sacrifice. (D.C.MS.3, 6r)

62. Wordsworth is again alternating the sublime and beautiful: in the next stanza, Druid priests (resembling those of Lakes Tour ii, 30-1) trace the patterns of stars beneath a 'pleasing' moonlight and to a 'prelude of sweet sounds'.

63. Stephen Gill remarks: 'what is this but modern warfare? ... What are the Druids themselves but early practitioners of the priestly mysteries which in every age have shrouded tyranny with the mantle of religion?' ('The Original Salisbury Plain: Introduction and Text', BWS, 149).

64. In the lines, 'visionary dreariness ... Did at that time invest' (i, 322-4), the child unconsciously re-enacts the linguistic clothing of Nature in Paradise Lost, where the light of Creation 'at the voice / Of God, as with a mantle didst invest / The rising world of waters dark and deep' (iii, 9-11).

65. Wordsworth has two recent, if more limited, readings of Milton's paradox in mind. Collins had written of 'dreary visions' in An Epistle: Addressed to Sir Thomas Hanmer, 89, and Charles Lloyd, in Edmund Oliver, of the 'dreary red light of dying embers' that 'gave a visible dreariness to the surrounding objects'. Lloyd's novel (which Wordsworth probably read in May 1798 [EY, 218]) is especially interesting, given that Oliver is a portrait of Coleridge, and that this is a heightened (laudanum-induced) moment, following his encounter with a 'strange and impressive figure of the Unknown' (i, 216-17).

66. Gilpin also uses Milton's lines in the Scottish Tour, where a storm in Lancaster Bay, which 'made the scene a new one',

> confounded in one mass of driving vapours, air, sea, and mountains; and the sublimity lay in the emerging of each of these objects occasionally from the mass of confusion, in which it was involved. Sometimes the broad back of a mountain would appear ... (ii, 174)

The picturesque reverberates through the Snowdon landscape, via the visionary Rydal of Dorothy's Grasmere Journal, the Scotland of her Recollections -- 'a glorious mass of clouds uprising from a sea of distant mountains' (Journals i, 126,292) -- and the 'hundred nameless hills', the 'mists and vapours', of Gray's Lake District ascent of 'beacon-hill' (West's Guide, 198-9; my italics, passim). As has been recognised, Snowdon also transforms a picturesque scene in Descriptive Sketches, 494-509, based on Clarke's Survey of the Lakes and Beattie's Minstrel (see Fink, Early Wordsworthian Milieu 45-7,58-9; Jonathan Wordsworth, 'The Climbing of Snowdon', BWS, 451-4).

67. A revision used of Mortimer in The Borderers, whose soul 'Is, after conflict, silent as the ocean / By a miraculous finger stilled at once' (I i 140-1).

68. PL vii, 289-90, ii, 891-2.

69. Such a reading is prepared for by Dorothy's record of the journey home from her brother's marriage, where the scene of the Hambleton Hills (based on Wordsworth's sonnet of 4 October 1802) is followed by one of Gormire:

> As we descended the hill there was no distinct view, but of a great space; only near us we saw the wild and (as the people say) bottomless tarn in the hollow at the side of the hill. It seemed to be made visible to us only by its own light, for all the hill about us was dark.
> (Journals i, 179)

70. Heffernan observes of the description of Snowdon (as opposed to its reading by the poet, ll. 66-90), 'Wordsworth represents at once the visible and the usurpation of the visible' (Re-Creation, 158).

71. In the picturesque fantasy of unending space -- the 'deep winding chasm ... that the eye cannot pierce, nor the imagination fathom' (West's Guide, 53) -- the link between the imagination and the abyss is broken in an attempt to aggrandize natural sublimity by a failure of human perception.

72. In terms of Biographia, it 'becomes a subject by the act of constructing itself objectively to itself' (CC 7 i, 273). Albert O. Wlecke has remarked that 'the subjective source of the sublime' is not

> an encounter by the mind with certain of its own ideational contents (ideas of eternity, God, immortality, and so on) but ... an encounter with its own subjective action in attempting to come to terms with such ideas .... Reflexive consciousness discovers the 'shapelessness' of the sublime in its own structure of awareness -- a structure unable to 'close itself off' with respect to any clear and distinct object of consciousness. (Wordsworth and the Sublime, 81-2)

73. In 1805, Dorothy transfers this observation to her Recollections of Scotland:

> We turned back, and went to the very point from which we had first looked upon Loch Achray when we were here with Coleridge. It was no longer a visionary scene: the sun shone into every crevice of the hills, and the mountain-tops were clear. (Journals i, 366)

74. Gilpin, though, finds Carlisle Castle 'too perfect to afford much pleasure to the picturesque eye' (Lakes Tour ii, 95).

75. Chester and Alice Shaver, Wordsworth's Library, 130.

76. This 'magician's airy pageant' deliberately reverses the closure of Prospero's 'insubstantial pageant' (and its imitation in An Evening Walk). And the 'spectacle to which there is no end' revises the prophecy of 1798, when the millennial co-operation of 'the senses and the intellect' was to have produced 'a variety that knows no end' ('Not useless do I deem', 83-91).

77. Lecture V (1818), quoted, John Gage, Colour in Turner, 209.

78. The Platonic schema has the eye 'grow accustomed' to degrees of light so as to see clearly. The two 'blindings' suffered by Plato's traveller -- in the upper world of sunlit reality, and in the return to the cave, when 'his eyes would be filled with darkness' (Republic, 224-5) -- are revised in The Prelude's loss of vision in a 'perfect view', and its recovery in 'a new quickening' of ambiguity (1805 viii, 726-9).

79. An important, though more Platonic, influence is Coleridge's 'shaping Spirit of Imagination' (Letter to Sara, 242).

80. Dorothy's Recollections of Scotland for 22 August 1803: 'Immediately after breakfast walked to the Duke of Hamilton's house to view the picture-gallery, chiefly the famous picture of Daniel in the Lions' Den, by Rubens ...' (Journals i, 229-31).

81. Picture of Daniel in the Lions' Den, at Hamilton Palace.

82. Compare Gilpin's Western Tour, 166-7:
> the scenery of vapour .... admits the painter to a participation with the poet in the use of the machinery of uncertain forms; to which both are indebted for their sublimest images. A sublime image is perhaps an incorrect phrase. The regions of sublimity are not peopled by forms, but hints; they are not enlightened by sunshine, but by gleams and flashes. The transient view .... set[s the] imagination at work .... Definition, which throws a light on philosophic truth, destroys at once the airy shapes of fiction. .... Would you analyse them, the vision dissolves in the process; and disappears, like life pursued to its last retreat by the anatomist.

83. For Burke's opposition to rational judgment, see his 'Introduction On Taste', Enquiry 25.

84. In 1811-12, An Unpublished Tour conflates the imaginative and religious principles: 'The Soul of objects must be communicated with, & that intercourse can only be realized by some degree of the divine influence of a religious imagination' (Prose ii, 306).

85. Both the Virgilian formula and the roof 'Which instantly unsettles and recedes' are throwbacks to the literal-minded Gothicism of The Borderers V iii 68-70, where Matilda curses her father's killer: 'let him think he sees, / If e'er he entereth the house of prayer, / The roof self-moved, unsettle o'er his head'. Earlier still is Christopher Wordsworth's childhood Notebook: 'the shepherd stalking over the mountains, sees or thinks he sees monsters through the mists' (Fink, op. cit., 82).

86. In Shaftesbury's 'Advice to an Author', 'He shou'd set afoot the powerfullest Facultys of his Mind ... in order to make a formal Descent on the Territorys of the Heart' (op. cit. i, 355). Commenting on the re-interpretation of 'the cave as the mind', Twitchell, Romantic Horizons, 76, points out that in 'the eighteenth century, it developed into something psychological (Pope's Cave of Spleen as well as his Cave of Truth in The Dunciad, or the philosopher's cave in Johnson's Rasselas).'

87. Plato's Cave refers to the Homeric underworld (Republic, 225); Augustan and picturesque revisionism looks to the Virgilian. Gilpin quotes from Aeneid VI in his tour of the Devil's Cave near Castleton (Lakes Tour ii, 214). David Watkin cites an attempt at actual recreation in the architecture of Stourhead, desgined by Henry Hoare from 1743, and described by Hazlitt as 'a sort of rural Herculaneum, a subterranean retreat'. Among its lakeside buildings, the Temple of Ceres 'was provided with an inscription over the door from the Sixth book of the Aeneid', and a 'tripartite grotto' with an 'impressive domed chamber encrusted with lava-like rock and spars'. 'In a letter of 1765 Hoare quoted Virgil's words "facilis descensus Averno" ... in connection with the steps leading down to the grotto, thus implying that the whole path round the lake can be interpreted as an allegory of Aeneas' journey in the underworld in the Sixth Aeneid', based partly on Claude's own recreation in a series of 'six paintings illustrating the story of Aeneas' (The English Vision, 28).

88. Geoffrey Hartman interprets the rites performed on the poet in the womb of Helvellyn as an 'initiation' expressing 'the condition of the visionary who feeds on darkness .... He has tasted vision, as Persephone in the underworld tasted the pomegranate of Hades, and now belongs at least partially to that world, or it to him' (Wordsworth's Poetry, 89).

89. De Quincey is following up his definition of a dreaming imagination in the 'Introductory Notice':

> That faculty, in alliance with the mystery of darkness .... forces the infinite into the chambers of a human brain, and throws dark reflections from eternities below all life upon the mirrors of the sleeping mind. (Lindop, 88)

90. Proust refers to 'a mass of disparate images ... beneath which the reality I once sensed, but never had the will-power to discover and bring to light, has long since perished' (Remembrance of Things Past i, 196). His aim is nonetheless a retrieval of that reality (i, 49):

> I put down the cup and examine my own mind. It alone can discover the truth. But how? What an abyss of uncertainty, whenever the mind feels overtaken by itself; when it, the seeker, is at the same time the dark region through which it must go seeking .... Seek? More than that: create. It is face to face with something which does not yet exist, to which it alone can give reality and substance, which it alone can bring into the light of day.

CHAPTER FOUR

1. 'Did Wordsworth read Coxe's Travels in Switzerland before making the Tour of 1790?', N&Q 195 (1950), 145.

2. See Paul Sheats, Making of Wordsworth's Poetry, 69, for the omissions of Descriptive Sketches in relation to The Prelude.

3. Kant contrasts the catagories that Wordsworth treats as identical, seeking to identify subjectivity with the sublime:

> For the beautiful in nature we must seek a ground external to ourselves, but for the sublime one merely in ourselves and the attitude of mind that introduces sublimity into the representation of nature. (Judgement, 93)

4. For Alan Liu's definition of the Tour and its relation to convention, see 'Wordsworth: The History in "Imagination"', ELH 51 (1984), 512-13.

5. West's Guide, 209.

6. Dorothy Wordsworth has a similar logic: 'another of the falls of the Clyde, which I had not heard spoken of; therefore it gave me the more pleasure'; 'going in search of scenery, as it is called, had not then been thought of. I had heard nothing of Bothwell Castle ... therefore, perhaps, my pleasure was greater, compared with what I received elsewhere, than others might feel' (Journals i, 228,234-5).

7. Like Gilpin on Skiddaw, Coxe feels compelled to compensate. But his opposition of 'appearance' and 'reality' enables him to do so in terms of an underlying, rather than alternative, reality: 'Mont Blanc soon re-assumed its real importance, seemed to increase in size and height' (ii, 4). For Wordsworth's revision of both strategies, and his compensatory response to Mont Blanc, see Chapter Six.

8. The assumption returns in Proust, who describes his 'disappointment' in Balbec Church, on a visit 'expelling all the images that had lived ... until then', as the rigidifying of ideal plasticity in material fact:

> my mind, which had lifted the Virgin of the Porch far above the reproductions that I had had before my eyes ... ideal, endowed with a universal value, was astonished to see the statue which it had carved a thousand times, reduced now to its own stone semblance ... subjected to the tyranny of the Particular ... and it was she, finally, the immortal work of art so long desired, whom I found transformed, as was the church itself, into a little old woman in stone whose height I could measure and whose wrinkles I could count. (Remembrance of Things Past i, 709-10)

9. At the end of the entry for 3 September, Dorothy noted: 'Journal resumed February 2nd, 1804.' She had stopped on 20 December with the arrival of Coleridge on his way to the Mediterranean (Journals i, 439,ix).

10. Price, Essay on the Picturesque, 162-4:

> I have more than once, at such a moment [dusk], happened to arrive at a place entirely new to me ... and I have felt quite impatient to examine all these beauties by day-light:
>
> 'At length the morn, and cold indifference came.'
>
> The charm which held them together, and made them act so powerfully as a whole, was gone.
>
> It may, perhaps, be said, that the imagination, from a few imperfect hints, may form beauties which have no existence, and that indifference may naturally arise, from those phantoms not being realized .... but in these cases, the same set of objects, when seen by twilight, is often beautiful as a picture ... but in full day-light, the sun, as it were, decompounds what had been so happily mixed together, and separates a striking whole, into detached unimpressive parts.

Price demands a unified picture. Reynolds, conversely, judges the experience of art by that of reality, objecting to Gainsborough's Burkean and 'undetermined manner' of portrait-painting that:

> if the portrait were seen; previous to any knowledge of the original ... all would be disappointed at not finding the original correspond with their own conceptions; under the great latitude which indistinctness gives to the imagination to assume almost what character or form it pleases. (Works ii, 174-5)

11. See Journals i, 325. The Recollections Dorothy composed from September 1803-31 May 1805 is lost. I quote from MS.A, the copy made from the original by Catherine Clarkson, September-1 November 1805; alongside are references to De Selincourt, who prints MS.B, Dorothy's revised copy of early 1806.

12. A structure confirmed by the more recent psychology of perception. Gombrich quotes J.R. Beloff's statement that '"Perception ... may be regarded as primarily the modification of an anticipation"' ('Perception and Extrapolation', BBPS 32 [May 1957], 44), and comments, 'It is always an active process, conditioned by our expectations and adapted to situations' (Art and Illusion, 148).

13. Stephen Gill, William Wordsworth, 393.

14. 'Vain regret' masks another function of memory in the poem, discerned by Gill as 'the drive to record youth's achievement', in 'memories recess[ing] ... to the moment when' Wordsworth 'chose to live, whatever the cost, as a poet' (op. cit., 405).

15. Wordsworth is reapplying the metaphor of Stanzas Suggested ... off Saint Bees' Heads, 59-61: 'good deeds / Had sown the spot, that witnessed them, with seeds / Which lay in earth expectant' (Poems ... Suggested During a Tour, in the Summer of 1833 XI).

16. See also the longing to see 'the grandeur of Rome', Stanzas Composed in the Simplon Pass, 9-16.

17. Proust uses 'Place-Names' to state the imaginary traveller's paradox: representing the 'image' of the places he longed to visit, 'the names Balbec, Venice, Florence',

> made it more beautiful, but at the same time more different from anything that the towns of Normandy or Tuscany could in reality be, and, by increasing the arbitrary delights of my imagination, aggravated the disenchantment that was in store for me when I set out upon my travels. They magnified the idea that I had formed of certain places ... making them more special and in consequence more real.
>
> (op. cit. i, 420)

18. Travels through France, Italy, Germany, and Switzerland, often re-issued since its publication in the 1680s. Bishop Burnet writes enthusiastically that the ruins, 'every time one sees them ... kindle in him vast ideas of that republic', but

> when one is in the capitol, and sees those poor remains of what once it was, he is surprised to see a building of so great a fame sunk so low, that one can scarce imagine that it was once a castle situated upon a hill ... (pp. 193,192)

See Coe, Wordsworth and the Literature of Travel, 28.

19. Compare The Wishing-Gate Destroyed, written by August 1841.

20. Resolution and Independence, 24-5, observed through The Castle of Indolence I st.63: 'What most elates then sinks the soul as low'.

21. ITCHIN! when I behold thy banks again,
Thy crumbling margin, and thy silver breast,
On which the self-same tints still seem to rest,
Why feels my heart a shivering sense of pain!
Is it, that many a summer's day has past
Since, in life's morn, I carolled on thy side!
Is it, that oft since then my heart has sighed,
As Youth, and Hope's delusive gleams, flew fast!
Is it, that those who gathered on thy shore,
Companions of my youth, now meet no more! ...

22. For George Eliot's Deronda, the advantage of retaining only 'a memory of ... early years' is that 'The image is never marred. There's no disappointment in memory, and one's

exaggerations are always on the good side' (Daniel Deronda, chapter 35; p. 362).

23. The physician father of the poet and, aided by a large German library, 'a pioneer exponent of Kant's philosophy' (CC 2, li). Beddoes' specimen corresponds to Judgement, 199-201.

24. For Frances Ferguson, 'Language ... seem[s] to be an institutional embodiment of the sudden perception of externality and separation' (Wordsworth: Language as Counter-Spirit, 137). H.C. is a type of Wordsworthian poet-incarnator; like the stage productions of Shakespeare in Prelude VII, his means of communication are 'gross realities, / The incarnation of the spirits that moved / Amid the poet's beauteous world' (ll. 509-11).

25. Quotations from the Guide follow the fifth edition of 1835, printed in the Prose. As Smyser remarks, this 'remains essentially a work of 1810' (Prose ii, 134); for a summary of revisions and additions, see ii, 133-4. Wilkinson's Select Views (1810) and the texts published in Wordsworth's name from 1820 onwards are, however, mediated by his Unpublished Tour, and treatise on The Sublime and the Beautiful, of 1811-12.

26. In 1845, Barron Field comments to Crabb Robinson on Wordsworth's complicity in the proposal for a Kendal and Windermere Railway against which he is campaigning: 'how can he complain that he has at last, by his Lake and Mountain poetry, created a desire for realizing some of those beautiful descriptions of scenery and elements, in the inhabitants of Liverpool & Manchester .... Has he not even published, beside his poems which have made the District classic-ground, an actual Prose Guide?' (HCR ii, 591-2).

27. After his Welsh Tour of August-September 1824, Wordsworth plans 'an analysis .... to teach the Touring World, which is become very numerous, to look thro' the clear eye of the Understanding as well as thro' the hazy one of vague Sensibility' (LY i, 303); at i, 322, he is 'inclined to make Snowdon the scene of a Dialogue upon Nature, Poetry, and Painting'.

28. Gilpin remarks on the need to avoid anticipating a propsect with physical markers, such as the parapets 'set off from the walk' at Blair Castle:

> These preparatory stations always injure the effect, by exciting beforehand the expectation of it. The charm of novelty is so far lost. (Scottish Tour i, 142)

29. The idealism includes the Lake District's embodiment, 'till within the last sixty years', of 'a perfect Republic' and 'pure Commonwealth'. This 'ideal society' was in 1800 envisioned as a

millenarian combination of Wordsworthian pastoral and Coleridgean Pantisocracy. However qualified by Home at Grasmere, the society of The Recluse looked to the near future. In the Guide, it is recorded as recent history and, like the concept of The Recluse itself, tentatively preserved where human life still gives the appearance of being 'received into the bosom of the living principle of things' (Prose ii, 206,203).

30. Romanticism and the Forms of Ruin, chapter 3.

31. Coleridge's Notebook, which refers Platonically to a 'Divine .... reflection' and 'Realities & Shadows', shows that at the time he was as clear about the physical cause as he was excited about the appearance of the 'pleasure-house' (CN i, 553).

32. A further link with Coleridge is the concept of a 'willing suspension of disbelief' in theatrical and poetic illusion (CC 7 ii, 6), expounded from his 1808 Lectures onwards (CC 5 i, 130), and germinal in Wordsworth's marginalia to Payne Knight in 1806 (see Edna Aston Shearer, 'Wordsworth and Coleridge Marginalia in a Copy of Richard Payne Knight's Analytical Inquiry ...', HLQ 1 [1937-8], 80). The Lyulph Tower episode is added to the 1822 Guide, and resembles Lamb's Elia essay, 'My First Play' (London Magazine, December 1821), opposing the child's imaginative belief in the theatre and the adult's consciousness of illusion (Bate, 114).

33. For their marginalia on Payne Knight (3rd edn., 1806), see Edna Aston Shearer, op. cit., 71-94. On 3 June 1806, Wordsworth mentions 'a very obliging Letter from Mr Price who seems much pleased with what I said upon the Sublime' (MY i, 35).

34. See also Elegiac Stanzas and A Complaint, and the more official response to grief, the Lines. Composed at Grasmere.

35. Coleridge's Unitarianism defines the 'sublime of man' as his perception of 'the God in nature'. While this demands the mutuality of mind and Nature, Kant locates sublimity in the mind alone:

> we express ourselves on the whole inaccurately if we term any Object of nature sublime .... All that we can say is that the object lends itself to the presentation of a sublimity discoverable in the mind. (Judgement, 91-2)

36. Though the Fenwick Note claims the poem reflects 'feelings ... often had when a boy' (Grosart iii, 39), they are mediated by nutting at Alfoxden (for a 1797 account see Reed, Early Years, 210n).

37. Paul Hamilton notes a 'slightly comic critique of capitalist notions of relationship as ownership or possession' (Wordsworth, 70).

38. The Seasons iii, 614-19:
> Ye virgins, come .... the clustering nuts for you
> The lover finds amid the secret shade;
> And, where they burnish on the topmost bough,
> With active vigour crushes down the tree;
> Or shakes them ripe from the resigning husk ...

39. Hartman has stated that the action, 'almost purely psychological', 'is both interesting and reprehensible, heroic and against nature' (Wordsworth's Poetry, 74).

40. Both phrases revise the opening of Paradise Lost II. The 'happiness beyond all hope' is a reversal of the Satan who, 'from despair / Thus high uplifted beyond hope, aspires / Beyond thus high'. But the boy ends by being identified with Satan: the nuts which make him 'rich beyond the wealth of kings' naturalise the throne 'which far / Outshone the wealth of Ormus and of Ind, / Or where the gorgeous East with richest hand / Showers on her kings barbaric pearl and gold' (PL ii, 1-8).

41. In the woodcock-stealing episode, a psycho-sexual 'expectation' is fulfilled when 'strong desire / Resistless overpower[s]' the boy-hunter -- to be guiltily prolonged as he in turn senses 'Low breathings coming after [him]' (1799 i, 42-7). A more decorous compulsion to pillage remains when, among the Memorials of the Italian Tour, 'Remembrance holds / As a selected treasure' the 'one cliff' of Savona (Musings near Aquapendente, 209-10).

42. Like Tintern Abbey, though, Part II of 1799 perceives the 'vacancy' between adult and child, asking with rhetorical nostalgia, 'who does not sometimes wish / For things which cannot be, who would not give, / If so he might, to duty and to truth / The eagerness of infantine desire?' (ii, 27,21-4).

43. Smyser notes Wordsworth's explanation, in June 1808, for Gray's comparative indifference to Grasmere:
> the Poet was returning from having viewed almost all [the beauties of Lakeland]; and consequently his imagination had been so familiarized with mountainous prospects, that the impressions had become less vivid ... (Prose ii, 418-19)

In 1819, Shelley jokes to Peacock from Rome: 'you know not how delicate the imagination becomes by dieting with antiquity day after day' (Jones ii, 88).

44. All appeared New, and Strange at the first .... I was a little Stranger which at my Enterance into the World was Saluted and Surrounded with innumerable Joys .... Eternity

was Manifest in the Light of the Day, and som thing infinit Behind evry thing appeared: which talked with my Expectation and moved my Desire.
(Third Century 2, 1-4; 3, 14-16)

45. 'There are who tell us' (D.C.MS.16, 14v), written for The Recluse in 1798-9, but revised for 1805 v, 370-88. The 1799 Prelude traces our creation of a place in the world to 'those first-born affinities that fit / Our new existence to existing things' (i, 387-8).

46. It is the passage to adulthood itself which, as Hamilton puts it, makes the adult 'emphasise what the child could not have realised: that ... the vividness of nature was due to its having appeared to him as the sign for something else ["Heaven"]' (Wordsworth, 133).

47. A reading of the 'close prison-house of human laws', attacked in the lines 'There is an active principle' (Appendix to Oxford Wordsworth, l. 75), written for The Recluse in spring 1798.

48. The dualism of causal and 'lawless' readings of the universe derives from 'There are who tell us', which lays specific blame for what Wordsworth here sees as inevitable and universal. Educational theorists, standing for Rousseau's rationalist English followers, such as the Edgeworths and Thomas Wedgwood (though French equivalents have been suggested by James K. Chandler [Wordsworth's Second Nature, 101-8]), are attacked for making children observe signs of 'cause and consequence' in a world that in fact educes an 'unreasoning progress' (D.C.MS.16, 14r and v).

49. Dark Interpreter, 26. Schiller reads the hagiography of the child as the longing of the sentimental for a residual naiveté: 'Our childhood is the only undisfigured nature that we still encounter in civilized mankind, hence it is no wonder if every trace of the nature outside us leads us back to our childhood' (Elias, 103).

50. Gombrich examines the myth of the 'innocent eye', and illustrates its association with that of 'natural art', as in Constable's remark: '"when I sit down to make a sketch from nature the first thing I try to do is to forget that I have ever seen a picture"' (Art and Illusion, 251,149).

51. 1805 v, 456. The Wordsworthian autobiography is continued in the Wanderer: 'What visionary powers of eye and soul / In youth were mine; when, stationed on the top / Of some huge hill -- expectant, I beheld / The Sun rise up' (Excursion iv, 111-14). Unlike the Pedlar, his forebear in the 1798 Recluse, the Wanderer relates the passing of imaginative supremacy, and

projects a final eminence of faith and philosophic calm (iv, 66-239, ix, 20-92).

52. A revision of Adam, who is puzzled by Eve's otherness: 'so absolute she seems / And in her self complete' (PL viii, 547-8).

53. Those Pure and Virgin Apprehensions I had from the Womb, and that Divine Light wherewith I was born, are the Best unto this Day, wherin I can see the Universe. By the Gift of GOD they attended me into the World, and by his Special favor I remember them till now. (Third Century 1, 2-6)

The Ode's paradox of finding the 'light' of the present in 'shadowy recollections' revises the conclusion to Part I of the early Prelude, where it is the past that is lit up by imagination and associative memory: 'Those recollected hours that have the charm / Of visionary things, and lovely forms / And sweet sensations, that throw back our life / And make our infancy a visible scene / On which the sun is shining' (i, 460-4).

54. Though the 'Conclusion' looks back from the estuary to the inland source of the Duddon. Compare the opening of 1799 Part II: 'Thus far, my friend, have we retraced the way / Through which I travelled'.

55. According to Wordsworth's letter to Catherine Clarkson, January 1815,

> This poem rests entirely upon two recollections of childhood, one that of a splendour in the objects of sense which is passed away, and the other an indisposition to bend to the law of death as applying to our own particular case. (MY ii, 189)

The Fenwick note distinguishes the childhood experience of 'commun[ing] with all that I saw as something not apart from, but inherent in, my own immaterial nature', from the adult's sacramental memory of the communion:

> Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality. At that time I was afraid of such processes. In later periods of life I have deplored ... a subjugation of an opposite character, and have rejoiced over the remembrances ... (PW iv, 463)

56. Jerome J. McGann describes the ideological motivation for such an elision: Romantic poetry 'is a poetry of ideas, of Ideals, and -- ultimately -- of Ideology, which is why displacements and illusions are its central preoccupations and resorts' (Romantic Ideology, 132). Of the Ode itself, he remarks: 'Immediacy is "fugitive" and impermanent, but not so the consciousness of all that is fugitive. Wordsworth therefore lifts a final "song of thanks and praise" for the activity of displacement itself, for the moments of loss' (p. 90).

57. A movement recognised by the 1807 epigraph from Virgil's fourth Eclogue, 'Paulò majora canamus'.

58. To H.C., Six Years Old; 1805 vii, 400,398; Sequel, 40.

59. In the drafts of March 1804 (MS.WW), the first half of the simile of the Cave (1805 viii, 711-27) appears at vi, 524/5, in order 'to define [the] sense of anticlimax at having unknowingly crossed the Alps' (Norton Prelude, 216n).

60. The order of the Prelude Books in 1804 is, broadly, VI, IX, the first half of X, VIII, VII, the second half of X.

61. Alan Liu, 'Wordsworth: The History in "Imagination"', ELH 51 (1984), 519: 'By a conceit carried in diction ... Wordsworth already allows history to infiltrate the very core of nature.'

62. See lines 520-35. Rousseauist ideals and eighteenth-century primitivism have been updated by association with the Revolution.

63. The French Constitution of May 1790 forswore foreign conquest, but the Republican armies have been aggressors since May 1794, Switzerland was invaded in January 1798, and in May 1804 Napoleon is to be Emperor.

64. Milton expresses the Christian dilemma, Paradise Regained ii, 40-2: on Christ's vanishing after His baptism, the disciples ask: 'will he now retire / After appearance, and again prolong / Our expectation?' Conversely, Richard Price declared in his notorious Old Jewry sermon of November 1789: 'Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation' (A Discourse on the Love Of Our Country, 49).

65. The 1842 sonnet, 'The most alluring clouds that mount the sky', ends with the final solution: 'to stedfast things attune / Calm expectations, leaving to the gay / And volatile their love of transient bowers, / The house that cannot pass away be ours'.

66. In The Warning of 1833, Wordsworth's 'confidence in social Man' is so low that he cites the example of France in opposition to the 1832 Reform Bill (ll. 61-9).

67. The Prelude represents the event as a theatrical mockery parodying the fading of 'glory' in the Ode: the 'sun' of the Revolution 'That rose in splendour', 'Hath put his function and his glory off, / And ... Sets like an opera phantom' (x, 935-40).

68. In 1839, De Quincey conservatively dates Wordsworth's 'self-dedication to poetry' from this moment: 'though justice was done upon one great traitor to the cause, the cause itself

was overcast ... too heavily to find support and employment for the hopes of a poet who had believed in a golden era ready to open upon the prospects of human nature .... he found it necessary to comfort his disappointment, by turning away from politics to studies less capable of deceiving his expectations' (Recollections, 183).

69. See ii, 235-7. Wordsworth's Fenwick Note (Grosart iii, 197-8) cites Joseph Fawcett -- author of The Art of War (1795), and recalled by Hazlitt in 1816 for his political sermons at the Old Jewry (Life of Thomas Holcroft; Howe iii, 171n) -- but the young Coleridge is another model.

70. A convention endorsed at 1805 xiii, 289-90: 'having tracked the main essential power -- / Imagination -- up her way sublime'.

71. In Arthur Aikin's climbing of Snowdon:

> The isle of Anglesea appeared full in view ... but we were disappointed by observing the clouds thicken around the lofty summits of the adjoining mountains. In ascending still higher the prospect became more and more obscured, and after a while we plunged into a body of clouds that were resting around the summit, and entirely obscured every object only a few yards distant.
>
> (Journal of a Tour through North Wales, 96)

72. An explicit figure in the 1850 revision: 'Like an unfathered vapour that enwraps, / At once, some lonely traveller' (vi, 595-6).

73. See Hartman's account of how Wordsworth comes to 'realize that nature's "end" is to lead to something "without end," to teach the travelers to transcend nature' (Wordsworth's Poetry, 44; chapter 2, passim); and Mark Reed's contrary reading, 'of a movement forward of which Nature ... disappointment, and confusion make inextricable and finally positive parts' ('The Speaker of The Prelude', BWS, 285;283-9). More recently, Alan Liu has added a third term, history, to those of self and Nature, 'so that "nature" is precipitated in Book 6 only as a denial of the history behind any tour, and the goal of the denial ... is to carve the "self" out of history' (Wordsworth, 4-5;47).

74. In The Necessary Angel, Wallace Stevens defines two kinds of imagination, the 'reproductive', based on memory, and the 'creative', on expectation:

> We cannot look at the past or the future except by means of the imagination but again the imagination of backward glances is one thing and the imagination of looks ahead is something else. Even the psychologists concede this present particular, for, with them, memory involves a

> reproductive power, and looks ahead involve a creative power: the power of our expectations. (p. 144)

75. Nicholas Roe observes 'a metaphorical allusion to the patriot army of 1792, acknowledging its formative revolutionary impulse', with 'imagination as the faculty which mediates the revolutionary motive to change and progress ... and the visionary power Wordsworth had come to recognize in 1804' (Wordsworth and Coleridge. The Radical Years, 61). Liu, however, links the army with Napoleon's troops (op. cit., 28-31). Current French militarism must complicate Wordsworth's figure.

76. 'The Baker's Cart', 20 (Butler, 463).

77. Action is qualified by 'meditation' much as, in the 1800 Preface, spontaneity is by 'thought'. 'The Baker's Cart' dwells on the derangement caused by unacted hope: 'a mind / Which being long neglected and denied / The common food of hope was now become / Sick and extravagant' (ll. 18-21).

78. Compare Friedrich Schlegel's Athenaeum Fragments (1798), no.116: 'The romantic kind of poetry is still in the state of becoming; that, in fact, is its real essence: that it should forever be becoming and never be perfected' (Firchow, 175). See Anne K. Mellor, English Romantic Irony, 4-5, for the romantic ironist's search for 'a form or structure that simultaneously creates and de-creates itself.'

79. 1805 viii, 741; the 'types and symbols' of Snowdon, Gondo, and the Cave are, however, explicitly of the mind. See also Dorothy's entry for 2 September, where the prospect of Loch Linnhe makes her and William 'think of the islands of the Blessed in the Vision of Mirza', and is interpreted as a sacramental and infinite unity: 'The view was endless .... it was the immeasurable water, the lofty mist-covered steeps of Morven ... the emerald islands ... the celestial colour and brightness of the calm sea, and the innumerable creeks and bays, the communion of land and water as far as the eye could travel' (Journals i, 321; D.C.MS.50 i [Part Second], 70). 'Loch Linne', Wordsworth recalled in 1825, 'presented to my eyes one of the most beautiful visions I ever beheld' (LY i, 334).

80. This dissolution of opposing boundaries into one another dominates the cloudcity of Excursion II, whose elements are 'Each lost in each' (l. 892). Its importance to Wordsworth's definition of the religious imagination reappears in his 1824 letter to Landor: 'in poetry it is the imaginative only, viz., that which is conversant [with], or turns upon infinity, that powerfully affects me ... unless in those passages where things are lost in each other, and limits vanish, and aspirations are raised, I read with something too much like indifference -- but

all great poets are in this view powerful Religionists' (LY i, 245).

81. Dorothy reads the landscape as a type of infinitude or the 'beyond' because it is without bounding lines. More usually, as Jay Appleton remarks, 'the contemplation of a horizon ... stimulates the expectation that such an extension of the field of vision is probable' (The Experience of Landscape, 90). See for instance the ironic Bunyanesque landscape of Charlotte Bronte's Professor, chapter 7:

> Yes, at that epoch, I felt like a morning traveller who doubts not that from the hill he is ascending he shall behold a glorious sunrise; what if the track be strait, steep and stony? he sees it not -- his eyes are fixed on that summit, flushed already, flushed and gilded, and having gained it he is certain of the scene beyond. (p. 56)

82. The phrase summarises the early claim for the soul's 'obscure sense / Of possible sublimity, to which / With growing faculties she doth aspire ... feeling still / That whatsoever point they gain they still / Have something to pursue' (1799 ii, 366-71). Compare Blake's Proverb of Hell: 'The most sublime act is to set another before you' (The Marriage of Heaven and Hell, Plate 7).

83. The terms of Burke's appeal to the imagination derive ultimately from ancient art theory. Gombrich, Art and Illusion, 119, quotes Pliny's record of a Hellenistic critic, who praised the painting of Parrhasios, for creating the illusion of roundness in figures whose '"outline ... promises something else to lie behind"' (Natural History XXXV).

84. Wordsworth's 'usurpation' of 'sense' goes back, via Tintern Abbey and The Pedlar, to Descriptive Sketches, where, on an Alpine battle-ground for freedom, a Swiss shepherd is connected to the dead: 'To viewless realms his Spirit towers amain, / Beyond the senses and their little reign' (ll. 548-9). After his 'solemn vision', the landscape becomes a 'sky-roof'd temple' where he 'holds with God himself communion high':

> And savage Nature humbly joins the rite,
> While flash her upward eyes severe delight. (ll. 550-5)

In 1793, Nature participates in human transcendence. In 1804, the 'flashes' that reveal 'The invisible world' derive from human 'nature', and 'are their own perfection and reward'.

85. The self-recognition of Book VI is linked to the recognitions of poetic incarnation at v, 619-29 and vii, 513-15.

86. In Descriptive Sketches, where it is treated at length (ll. 80-175), Como is exclusively a 'delicious Scene' (l. 120).

87. For Como's parody of 'earlier sublime encounters', see Theresa M. Kelley, Wordsworth's Revisionary Aesthetics, 108-9, and Kenneth R. Johnston, Wordsworth and 'The Recluse', 156-7.

88. The noises that 'did not leave [them] free from personal fear' (vi, 651) convey the insecurity that undermines a sublime response. In 1811-12, Wordsworth theorises about the condition of 'personal fear' in which 'self-consideration & all its accompanying littleness takes place of the sublime' (Prose ii, 354).

89. In May 1805, Wordsworth accepts his own term as a synonymn of -- 'another name for' -- Kant's, by equating imagination with 'reason in her most exalted mood' (1805 xiii, 168-70).

90. though the imagination ... finds nothing beyond the sensible world to which it can lay hold, still this thrusting aside of the sensible barriers gives it a feeling of being unbounded; and that removal is thus a presentation of the infinite. (Judgement, 127)

Schiller's revision of Kant, in Naive and Sentimental Poetry, stresses its transience in terms comparable to the 'flashes' of Prelude VI: 'The sublime character can manifest itself only in discrete victories over the resistance of the senses, only in certain instants of impetus and momentary effort' (Elias, 120).

91. Surprise is associated with the sublime. West's Guide suggests touring the Lakes from Coniston, to maintain a suitable progression: 'The change of scenes is from what is pleasing, to what is surprising' (p. 10). See Raysor i, 225, for Coleridge's preference of expectation to surprise (implicitly desynonymised in terms of imagination and fancy). David Watkin, The English Vision, 81, quotes Headlong Hall (1815), in which Repton features as Marmaduke Milestone, and Peacock 'puncture[s] the concept of surprise, so dear to practitioners of the Picturesque':

> 'Allow me,' said Mr. Gale ... 'I distinguish the picturesque and the beautiful and add to them, in the laying out of grounds, a third and distinct character, which I call unexpectedness.' 'Pray, sir,' said Mr Milestone, 'by what name do you distinguish this character when a person walks round the grounds for a second time?'

92. The Advertisement offers the Ballads as 'experiments' whose linguistic 'strangeness' disrupts the ideology of poetry and 'our own pre-established codes of decision'. The Preface denies the encoded expectations of poetic diction in order to recover a 'philosophical' and universal language (Prose i, 116,122). For the creation and manipulation of reader expectation in Lyrical Ballads, see Prose i, 122, Coleridge on metre (CC 7 ii, 66,122-3), its representation in Simon Lee, 69-76, and Heather Glen, Vision and Disenchantment, chapters 2 and 6.

93. On Wordsworth's 'Prelude', 43.

94. In Silas Marner, for which Wordsworth was Eliot's appropriate lost reader, a Romantic inversion of expectation is used to humanise Victorian monetarism. Silas' recovery from a cateleptic fit in which he 'stood like a graven image' signals a return from the graven images of his own myopia and alienation: his obsession with money, and the inhuman rigidity it has brought upon him. He thinks a blurred image is his stolen gold,

> but instead of hard coin with the familiar resisting outline, his fingers encountered soft warm curls. In utter amazement, Silas fell on his knees and bent his head low to examine the marvel: it was a sleeping child -- a round, fair thing with soft yellow rings all over its head.

In a moralised psychology of transformation, Silas is surprised back into innocence by an 'influx' of repressed emotional memory and a recovery of a childlike self:

> Could this be his little sister come back to him in a dream -- his little sister whom he had carried about in his arms for a year before she died, when he was a small boy without shoes or stockings? (chapter 12; pp. 167-8)

CHAPTER FIVE

1. Writing again on 25 December, Wordsworth expresses his first interest in studying the Beaumont and Angerstein collections (EY, 517, and see Martha Hale Shackford, Wordsworth's Interest in Painters, 13-18).

2. Thomas Johnes' Catalogue for the Bristol Library Society in 1798 shows it held the first edition (hereafter 1797), though it was not borrowed by Coleridge. W.J.B. Owen contends that the 1804 letter ('Several of the discourses I had read before though never regularly together' [EY, 490-1]) makes it difficult to assume Malone is Wordsworth's source in 1798 (Prose i, 186). The internal evidence of the 1800 Preface suggests he may well have seen a copy (however, for a similar statement elsewhere in Reynolds, see Discourse VI [1797 i, 98]).

3. Familiarity with ... objects tends very much to mitigate & to destroy the power which they have to produce the sensation of sublimity as dependent upon personal fear or upon wonder ... (Prose ii, 353)

4. Interestingly, Wordsworth reverses his own association of experience 'repeated till the sense of strangeness had worn off' with the degradation of perception.

5. Malone unfolds a distinctly Preludeian plan:

> Among our author's loose papers, I have found some detached and unconnected thoughts, written occasionally as hints for a Discourse on a new and singular plan ... which he seems to have intended as a history of his mind, so far as concerned his art, and of his progress, studies, and practice ... (Works i, xii-xiii [1797 i, ix])

6. That Reynolds' experience at the Vatican was well-known before Malone's edition is apparent from the less complicated myth of his founding of English art, in William Mason's English Garden i, 541-4:

> What REYNOLDS felt, when first the Vatican
> Unbarr'd her gates, and to his raptur'd eye
> Gave all the godlike energy that flow'd
> From MICHAEL'S pencil ...

7. In 1797, the Vatican episode occurs at i, x-xii.

8. The completing imagination of the spectator is a commonplace of eighteenth-century aesthetics. For its antecedents in Da Vinci, Vasari, and Roger de Piles, see Gombrich, Art and Illusion, 159-67, and compare Shakespeare's Rape of Lucrece, on a painting of the Trojan War:

> For much imaginary work was there,
> Conceit deceitful, so compact, so kind,

> That for Achilles' image stood his spear,
> Grip'd in an armed hand, himself behind
> Was left unseen, save to the eye of mind:
> A hand, a foot, a face, a leg, a head,
> Stood for the whole to be imagined. (ll. 1422-8)

Gilpin recognises the 'art of deceiving' via 'characteristic touches, which excite the imagination; and lead it to form half the picture, itself' (Lakes Tour ii, 11). Burke's anti-pictorialism (Enquiry, 62-4) led artists to compete with the indeterminacy of poetry by valuing the sketch over the picture. Thus Reynolds --

> From a slight undetermined drawing, where the ideas of the composition and character are, as I may say, only just touched upon, the imagination supplies more than the painter himself, probably, could produce; and we accordingly often find that the finished work disappoints the expectation that was raised from the sketch .... These general ideas, which are expressed in sketches, correspond very well to the art often used in Poetry

-- though, pace Burke, he abandons the 'notion ... of leaving any thing to the imagination' in finished paintings, for the 'fixed and indispensable rule ... that every thing shall be carefully and distinctly expressed' (Works i, 284-5).

9. For the role of comparison in definitions of the sublime, see Chapter Six.

10. A reproduction and history are available in Liu, who sees Wordsworth's response to the painting as 'bypassing historical reality' at the Bastille, and intimating 'the rape of beauty by the sublime' or Revolutionary Terror to come (Wordsworth, 369, 366-71).

11. Jonathan Wordsworth, Borders of Vision, 248.

12. Wordsworth demands an activity either of participation or of resistance to the sublime object (Prose ii, 356).

13. See Chapter Six.

14. Webb, op. cit., 45-6: 'To this power of humanizing, if I may so call it, these Colossal proportions, succeeds that of annexing the sublime to the most minute. When two such extremes correspond in their effects, we may be assured, that the merit in both springs from the same cause, a greatness of manner.'

15. Burkean aesthetics attach the emotion of 'astonishment' to the sublime, of 'pleasure' to the beautiful.

16. Kant had given this explanation for 'the bewilderment, or sort of perplexity, which, as is said, seizes the visitor on first entering St. Peter's in Rome':

> For here a feeling comes home to him of the inadequacy of his imagination for presenting the idea of a whole within which that imagination attains its maximum, and, in its fruitless efforts to extend this limit, recoils upon itself, but in so doing succumbs to an emotional delight. (Judgement, 100)

17. Travels through France, Italy, Germany, and Switzerland, 180.

18. Byron's 'dilation' of spirit in St. Peter's counters the mock-heroic shrinkage Milton's devils undergo to fit into the city of Pandemonium: 'Behold a wonder! they but now who seemed / In bigness to surpass Earth's giant sons / Now less than smallest dwarfs, in narrow room / Throng numberless' (PL i, 777-80).

19. 'Not useless', 64. Unity remains the essential theological idea for Coleridge, who in February 1805 begins to formulate 'the adorable Tri-unity of Being, Intellect, and Spiritual Action' (CN ii, 2444), and to annex unity to a Trinitarian position (in A Lay Sermon the word 'Unitarians' belongs properly to 'their antagonists: for Unity or Unition, and indistinguishable Unicity or Oneness, are incompatible terms' [CC 6, 176]).

20. Gray rather surprisingly states in a letter of 1740: 'I am very glad that I see Rome while it yet exists: before a great number of years are elapsed, I question whether it will be worth seeing' (quoted, Hayden, Wordsworth's Walking Tour of 1790, 105).

21. George Eliot reverses the progression from fragmentation to unity when representing Dorothea's bewilderment in Middlemarch, chapter 20:

> To those who have looked at Rome with the quickening power of a knowledge which breathes a growing soul into all historic shapes, and traces out the supposed transitions which unite all contrasts, Rome may still be the spiritual centre and interpreter of the world. But let them conceive one more historical contrast: the gigantic broken revelations of that Imperial and Papal city thrust abruptly on the notions of a girl who had been brought up in English and Swiss Puritanism ... (p. 188)

The 'knowledge' that projects its own unity is opposed, by allusion to an earlier Wordsworth, to the 'weight of unintelligble Rome', 'preparing strange associations which remained through ... after-years'.

22. Schiller, Naive and Sentimental Poetry (Elias, 157): 'Considered as a whole, nature is independent and infinite; in

any individual manifestation, however, she is dependent and limited.'

23. A key text in this transition is the 1802 Preface, where the poet in his work is equivalent to the soul in Nature: 'a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them' (Prose i, 138).

24. Coleridge follows suit in 1802, with a second sight of Mont Blanc, at Chamouny; the Hour Before Sunrise:

> Around thee, and above,
> Deep is the sky, and black: transpicuous, deep,
> An ebon mass! Methinks thou piercest it
> As with a wedge! But when I look again,
> It seems thy own calm home, thy crystal shrine,
> Thy habitation from eternity. (ll. 7-12; EHC ii, 1074)

25. Norton Prelude, 500-5.

26. Wordsworth has in mind, and in valuing the imaginary partly reverses, Milton's detrimental comparison of 'the glass / Of Galileo' and its 'Imagined lands and regions in the moon' to the clarity of Raphael's angelic vision (PL v, 261-3).

27. The adult has accomplished the Biographia's dream, first noted by Coleridge in 1803, 'to contemplate the ANCIENT of days and all his works with feelings as fresh, as if all had then sprang forth at the first creative fiat .... To carry on the feelings of childhood into the powers of manhood' (CC 7 i, 80-1). The 'second birth' is invoked in an explicitly revisionary context in the 1817 Ode. Composed Upon an Evening of Extraordinary Splendor and Beauty:

> This glimpse of glory, why renewed? ....
> O, let thy grace remind me of the light
> Full early lost and fruitlessly deplored;
> Which, at this moment, on my waking sight
> Appears to shine, by miracle restored!
> My soul, though yet confined to earth,
> Rejoices in a second birth;
> -- 'Tis past, the visionary splendour fades;
> And Night approaches with her shades. (ll. 65,73-80)

28. Wordsworth is reworking lines of the Snowdon commentary, where Nature acts in 'express / Resemblance' to 'the glorious faculty / Which higher minds bear with them as their own', and these minds themselves 'create / A like existence' in their awareness that 'in a world of life they live' (xiii, 86-102).

29. The Terror proper does not get under way until March 1793; but the opening of Book X is as near a personal realisation of its meaning as Wordsworth can retrospectively provide.

30. Dickens' half-echo in A Tale of Two Cities suggests these lines were understood as figures for the Revolution:

> The water of the fountain ran, the swift river ran, the day ran into evening, so much life in the city ran into death according to rule, time and tide waited for no man, the rats were sleeping close together in their dark holes again, the Fancy Ball was lighted up at supper, all things ran their course. (Book II, chapter 7; p. 106)

31. In Yeats' revision, The Second Coming, 'Turning and turning in the widening gyre / The falcon cannot hear the falconer; / Things fall apart ...'

32. The 'locked up' book becomes a proverbial text.

33. However, when we are told to 'Look again' in An Unpublished Tour, it is to a rewriting of the lines on the Cave in terms of the treacherous 'glory' of the Immortality Ode. The writing of 'revolving life' in The Pedlar -- 'in the mountains did he FEEL his faith, / There did he see the writing' (ll. 122-4) -- becomes the writing of mortality, as the 'first steps' of the sun's

> progress are ... noted upon the summits of the highest western hills by a line of purple or rosy light as definite as the line of shadow which points out the minute upon the face of a dial. Look again, & tho' it has lost nothing of its precision, we perceive that it has become broader .... As the morning advances, [the mountains] look bright & are refreshed; they are clothed as in a mantle of radiance that is palpable but conceals nothing -- it is transparent; & the clearness of the atmosphere permits every wrinkle in the rugged surface of those huge masses to be traced, so that, lasting as they assert themselves to be, it is written upon their foreheads: we are perishable.
> (Prose ii, 304)

The personification of 'foreheads' confirms a poignantly human vulnerability. In the Cave, 'wrinkles' imaged a brain in creative 'ferment'; now 'every wrinkle' prophesies the hour of death, a self-rendering of Belshazzar's writing on the wall. Yet the light that 'permits' the mortality itself has the permanency for which Wordsworth craves, due to a natural piety drawn from Paradise Lost V: 'spotless does that rising orb appear & unimpaired' (see Prose ii, 305).

34. The connection of Prelude VII with the Evening Walk's 'gorgeous show / Of horsemen shadows winding to and fro' (ll. 178-84) has been pointed out by W.J.B. Owen, '"A Second-Sight Procession" in Wordsworth's London', N&Q n.s. 16 (1969), 49-50.

35. One model of deprivation is the Ode's 'Blank misgivings of a Creature / Moving about in worlds not realized' (ll. 147-8). But the dissociation from a social context is nearer to the Captain's daughter in The Borderers, who, from her father's death, 'neither saw nor heard as others do, / But in a fearful world of her own making ... lived -- cut off from the society / Of every rational thing' (IV ii 86-9). The Prelude adds the subtler experience, of reality not 'knowing' the subject of privation, as much as being unknown by him.

36. Neil Hertz distinguishes Wordsworth's characteristic and 'phenomenological reading' of autobiographical experience in terms of 'seeing' from the involuntary reading of 'prefabricated items' by the 'poet-impresario' of Prelude VII: a confusion between the two roles 'precipitates the critical scene with the Blind Beggar' and 'the play between the Beggar's blank face and the minimally informative text on his chest' ('The Notion of Blockage in the Literature of the Sublime', Psychoanalysis and the Question of the Text, 80-4).

37. For the blind beggar as 'an image of the autobiographical poet unable to read his own text', and the change in Prelude VII 'from lack of control of one's own language to mastery of a rhetorical device', see Cynthia Chase, Decomposing Figures, 52,55.

38. Bloom in The Anxiety of Influence theorises the larger textual blindness within which poetry is (re)written: 'Oedipus, blind, was on the path to oracular godhood, and the strong poets have followed him by transforming their blindness towards their precursors into the revisionary insights of their own work' (p. 10).

39. The restoration of the 'ghastly face' by figures drawn from boyhood reading, Chase suggests, may be read as an 'allegory of interpretation', showing how the poet retrieves for figurative usage the literal, effaced figures of his text (op. cit., 22-4).

40. Aesthetically, the 'spectre shape' of death is given the 'dignity ... Of Grecian art' (v, 470-81). To ensure a sublime, not 'vulgar fear', Wordsworth revises Burke's reading of Milton's Death into Hellenic proportions.

41. According to David Simpson, Wordsworth and the Figurings of the Real, 55-6:

> the reaction to the cavern, and consequently the 'vision' of it, passes through a first stage of hyperactivity and flux which offers no stability of perspective and therefore no meaning, to a second stage of deadness and fixity where the absence of life and movement again fail to provide a meaning. There follows a third stage, that of the 'second look', which reconciles the fluid and the fixed, more

> determinate than the one and more lively than the other; this produces a steadily developing succession of types and pictures. There is enough of form to provide 'meaning', in the shape of a reading of the figures, and enough of life and movement to prevent such readings from becoming fixed .... the shaping mind goes on shaping, avoiding the Scylla of fetishism and the Charybdis of formlessness.

42. Like the 'spots of time', the 'spectacle to which there is no end' attempts to sustain an open-ended text that is re-interpreted over time. Compare Wordsworth's Guide:

> The axe has here indiscriminately levelled a rich wood of birches and oaks, that divided this favoured spot [Blowick] into a hundred pictures .... scenes, that might formerly have been compared to an inexhaustible volume, are now spread before the eye in a single sheet,-- magnificent indeed, but seemingly perused in a moment! (Prose ii, 168)

43. Both the spectral, and theatrical, stages of the Prelude fantasy have improbable links with the enchanted night-reverie of Dorothy's Recollections of Scotland for 27 August 1803:

> I went to bed some time before the family; the door was shut between us, & they had a bright fire which I could not see; but, the light it sent up among the varnished rafters, & beams, which crossed each other in almost as intricate & fantastic a manner, as I have seen the underboughs of a large Beech wither'd by the depth of the shade above; produced the most beautiful effect that can be conceived. It was like what I should suppose an underground cave or temple to be .... I thought of the Fairy-land of Spencer, & what I had read in Romance at other times; & then what a feast would it be for a London pantomime-maker could he but transplant it to Drury lane with all its beautiful colours!
>
> (D.C.MS.50 i [Part Second], 22; Journals i, 277-8)

This passage may have brought back to Wordsworth his own experience of arriving in Grasmere in December 1799, when he wrote excitedly to Coleridge of a visit to Hardraw Force:

> We walked up to the fall and what would I not give if I could convey to you the images and feelings which were then communicated to me .... we found the rock which before had seemed a perpendicular wall extending itself over us like the cieling of a huge cave .... On the summit of the cave were three festoons or rather wrinkles in the rock .... I cannot express to you the enchanted effect produced by this Arabian scene of colour ... (EY, 279-80)

44. Coleridge's Picture is a reflection of ideal beauty in a stream. Unlike Wordsworth's Cave, but like his Elegiac Stanzas, it values Platonic distinctions of substance and shadow. When 'all the charm / Is broken', the poet addresses the youth, who is seduced back in the hope of finding his 'watery idol':

> Stay awhile ...

> The stream will soon renew its smoothness, soon
> The visions will return! And lo! he stays:
> And soon the fragments dim of lovely forms
> Come trembling back, unite, and now once more
> The pool becomes a mirror ... but where,
> O where the virgin's snowy arm, that leaned
> On its bare branch? He turns, and she is gone! ...
> Go, day by day, and waste thy manly prime
> In mad love-yearning by the vacant brook,
> Till sickly thoughts bewitch thine eyes, and thou
> Behold'st her shadow still abiding there,
> The Naiad of the mirror! (ll. 83-111)

Coleridge's revisionary myth of 1802 seems to be allegorising his sense of losing Sara Hutchinson as well as an abstract beauty. Like Orpheus, the seeker 'turns, and she is gone'. Like Narcissus, he wastes his 'manly prime', but in 'Constancy to An Ideal Object' that proves delusive.

45. Compositionally, the lines that follow (xiii, 66-76) are an afterthought of The Prelude's completion in May 1805.

46. 'Twice before' refers to visits of September 1801 and August 1803 (for the latter, see Journals i, 223). Wordsworth returned a fourth time in the 1822 Tour of Scotland, Dorothy's only revisit: 'when the cataract, after an interval of 19 years, again struck upon my view, I felt delight inexpressible -- and surprize -- yet my recollections had been so strong it almost seemed that I recognized a familiar sight; but this was not till a few moments had elapsed' (Journals ii, 383).

47. Coleridge in 1813 is recasting German theory; compare Schiller, whose sentimental poet '*reflects* upon the impression that objects make upon him, and only in that reflection is the emotion grounded which he himself experiences and which he excites in us. The object here is referred to an idea and his poetic power is based solely upon this referral' (Elias, 116).

48. For a complex and playful interaction of memory, imagination and reality, see Wordsworth's analysis of To Joanna (PW ii, 487), and Stephen Parrish, The Art of the 'Lyrical Ballads', 27-30.

49. Bloom states in Towards a Theory of Revisionism, Preface, viii: 'There is no unmediated vision, whether in poetry or in any other mode, but only mediated revision, for which another name is anxiety, in the Freudian sense of "anxious expectations."' To Jonathan Arac in 'Bounding Lines: The Prelude and Critical Revision', Boundary 2 7 (Spring 1979):

> The revisions to The Prelude demonstrate ... [Wordsworth's] continuing power to find between the lines of the earlier text the places where imagination will come to him. Even in first composing the childhood scenes of The Prelude,

> Wordsworth relied not on 'naked recollection' of the past but instead imaginatively produced memories through 'after-meditation' [1850 iii, 614-16]. So in revising, he does not merely recollect a younger self writing, he repeats that writing and makes it different. (pp. 37-8)

50. Another line of development is from the eighteenth-century suppression of garden-boundaries. Horace Walpole wrote memorably of the invention of the ha-ha: 'At that moment appeared Kent, painter enough to taste the charms of landscape ... and born with a genius to strike out a great system from the twilight of imperfect essays. He leaped the fence, and saw that all nature was a garden .... he realized the compositions of the greatest masters in painting' (Anecdotes of Painting iv, 137-8). According to Watkin, Kent owned landscapes by Gaspard Poussin, Claude Lorrain and Salvator Rosa, artists unmentioned by Pope and Addison (The English Vision, 14). Claude, Salvator and Nicolas Poussin became a standard artistic trinity, notably in Thomson's Castle of Indolence (1748) i st.38. Wordsworth admired Beaumont's Rubens, the Castle of Steen, for converting the 'most formal partitions of cultivation' into a means of 'conduct[ing] the eye into the depths and distances of his picture', thus giving it 'that appearance of immensity which is so striking' (MY i, 506; see Coleridge, TT i, 236-7). Russell Noyes points out that, in his own Winter Garden, the idea for which he derived from Addison's Spectator no.477, Wordsworth is in 1824 pleased that:

> We see not nor suspect a bound,
> No more than in some forest wild;
> The sight is free as air -- or crost
> Only by art in nature lost.

(A Flower Garden at Coleorton Hall, 27-30; Noyes, Wordsworth and the Art of Landscape, 120,113).

51. In the Guide, it represents natural creation --

> the effect indeed of mist or haze, in a country of this character, is like that of magic. I have seen six or seven ridges rising above each other, all created in a moment, by the vapours upon the side of a mountain (Prose ii, 176)

-- and idealisation:

> Vapours exhaling from the lakes and meadows after sun-rise, in a hot season, or, in moist weather, brooding upon the heights, or descending towards the valleys with inaudible motion, give a visionary character to everything around them ... (Prose ii, 190-1)

In Prelude VIII, the poet is led from love of Nature to love of man through the natural imagination that conspires to render him a being worthy of reverence. At 1805 viii, 84-101, the inspiring 'exhalations' and 'quiet process' of 'mists and steam-like fogs' enclose and etherialise a shepherd, and at 1805 viii, 397-419, he undergoes magnification, glorification, and final ascension into a Wordsworthian icon or 'imaginative form'.

52. At Descriptive Sketches, 279-82, misty pines become imaginary architecture:

> In solemn shapes before th' admiring eye
> Dilated hang the misty pines on high,
> Huge convent domes with pinnacles and tow'rs,
> And antique castles seen thro' drizzling show'rs.

See also ll. 492-505, and Fink, Early Wordsworthian Milieu, 124-5. And see The Excursion (1814) iv, 513-25, and the 'Mists that distort and magnify' in the Ode. The Pass of Kirkstone, June 1817. In 1790 Burke applied the obscuring of limits to the moral distortion and self-aggrandisement of aristocratic malcontents: 'They find, on all sides, bounds to their unprincipled ambition in any fixed order of things. But in the fog and haze of confusion all is enlarged, and appears without any limit' (Reflections on the Revolution, 136).

53. 1850 XII adds 'uncertain on which road to fix / My expectation' (ll. 295-6). Compare Margaret's wishful 'shaping' of things 'in the distance' (Ruined Cottage, 456).

54. 1805 xiii, 47,65; vi, 527,525.

55. For Wordsworth's burlesque imitation in the 'outward glory' of Benjamin the Waggoner, 1806, see Betz, 100-4, ll. 648-84.

56. For Dorothy, 'the obscurity of a rainy day' ensures that Edinburgh remains a city of the mind: 'The Castle rock looked exceedingly large through the misty air .... the impression was one, and it was visionary, like the conceptions of our childhood of Bagdad or Balsora when we have been reading the Arabian Nights' Entertainments'. As a famous place, Edinburgh raises expectations, but because it is seen 'imperfectly', loses its connection with men, and becomes instead a work of imaginary Nature: 'The old town ... hardly resembles the work of men, it is more like a piling up of rocks ... high as my expectations had been raised, the city ... far surpassed all expectation' (Journals i, 385-6).

57. In his marginalia to Herder, Coleridge defines as beautiful a 'mountain in a cloudless sky', and as sublime 'the same with its Summit hidden by Clouds, & seemingly blended with the Sky' (CC 12 ii, 1070).

58. Keats feels the same of Ben Nevis, in summer 1818: 'although we did not see one vast wide extent of prospect all round we saw something perhaps finer -- these cloud-veils opening with a dissolving motion and showing us the mountainous region beneath as through a loop hole' (Rollins i, 353).

59. Volume I, 191-4 (a continuation of the two previous issues, pp. 15-18,104-7). Arthur, son of John, Aikin was a chemist and botanist, but his Tour of June 29-July 9 1795 (published in the

February, March and April numbers as a letter to the editor) is stylistically an imitation of Gray's Lakes Journal.

60. As Jonathan Wordsworth notes, 'The Climbing of Snowdon', BWS, 456.

61. After the Immortality Ode, the logical conclusion of the revisionary imagination in Wordsworth is also to be the 'type' of an afterlife. Impressive among such later self-readings are To the Clouds of 1808 (ll. 34-64, and, in 1842, ll. 79-94), and the 1817 Odes, where the 'second birth' of 'We live by admiration' occurs through the textual rebirth of the 1804 Ode. See also the reading of the Snowdon abyss as a type of death in 'Come ye that are disturbed', of 1813-14:

> Come ye that are disturbed, this steady voice
> Of streams, the stillness and the stiller sound
> Shall awe you into peace, this gleaming lake
> These glistening Cottages and hoary fields
> And in the midst above and underneath
> Shadowy recesses, bosoms, gloomy Holds
> Viewless, impenetrable, infinite
> And tranquil as the abyss of deepest sleep
> Or that dark world the untroubled home of death. (ll. 1-9)

62. The 'picturesque spirit' being defined is not so much Gilpin's as A.W. Schlegel's, i.e. the 'spirit of the romantic poetry', or the painting which

> delights in exhibiting, in a minute manner, along with the principal figures, the surrounding locality and all the secondary objects, and to open to us in the back ground a prospect into a boundless distance.
>
> (Lectures on Dramatic Art and Literature i, 348-9)

See Roy Park, '"Ut Pictura Poesis": The Nineteenth-Century Aftermath', JAAC 28 (1969), 156-7.

CHAPTER SIX

1. Journals i, 234; from 1812 the phrase is used satirically by William Combe of The Tour of Doctor Syntax [Gilpin], In Search of the Picturesque.

2. The metaphorical over-exposure is expressed physically. Whereas Descriptive Sketches had aimed to see the summit of the mountain (in the note to l. 690, 'It is only from the higher part of the valley of Chàmouny that Mont blanc is visible'), The Sublime and the Beautiful states of the Langdale Pikes:

> If these objects be so distant that, while we look at them, they are only thought of as the crown of a comprehensive Landscape; if our minds be not perverted by false theories, unless those mountains be seen under some accidents of nature, we shall receive from them a grand impression, and nothing more. But if they be looked at from a point which has brought us so near that the mountain is almost the sole object before our eyes, yet not so near but that the whole of it is visible, we shall be impressed with a sensation of sublimity. (Prose ii, 351)

Wordsworth seems to be recalling Kant's citation of

> Savary's observations in his account of Egypt, that in order to get the full emotional effect of the size of the Pyramids we must avoid coming too near just as much as remaining too far away .... in the latter case the representation of the apprehended parts (the tiers of stones) is but obscure, and produces no effect upon the aesthetic judgement of the Subject. (Judgement, 99)

3. In the following lines, the 'reconciliation' is also of the sublime to the beautiful -- as W.J.B. Owen has pointed out ('The Sublime and the Beautiful in The Prelude', TWC 4 [1973], 74,84):

> There small birds warble from the leafy trees,
> The eagle soareth in the element,
> There doth the reaper bind the yellow sheaf,
> The maiden spread the haycock in the sun,
> While Winter like a tamèd lion walks,
> Descending from the mountain to make sport
> Among the cottages by beds of flowers. (vi, 462-8)

This Alpine pastoral reverses the ascending spiral of Coleridge's Hymn to Chamouny, which worships God in the symbol of Mont Blanc, from the flowers 'that fringe th' eternal frost', up to 'the eagle's nest' and storms beyond (EHC ii, 1075; ll. 61ff.).

4. Lines on a Young Lady's Photograph Album, 16-17.

5. Just how compulsive may be seen from Crabb Robinson's entry for 13 May 1837, his 62nd birthday, spent with Wordsworth at Sibilla near Rome:

> we took the guide of the house, and inspected the old rocks among which the cascade fell, and the new fall, which has been made by a tunnel. The change was necessary, but has not improved the scene. The new fall is made formal by the masonry above. It runs in one mass, as in a frame, nearly straight .... The old fall had the disadvantage of being hidden by projecting rocks, so that we could only see it by means of paths cut out, and then but imperfectly. This of itself would have been a great disappointment to Wordsworth; but he was amply compensated by the enjoyment the Cascatelle afforded him from the opposite side of the valley, from which you see two masses of what are called the Little Falls (or, as Wordsworth called them, 'Nature's Waterworks'), and, at the same time, the heavy mass formed by the body of the river. (Diary iii, 122)

6. The topography of Chamonix -- 'streams of ice', 'A motionless array of mighty waves' -- is a re-mapping of Kubla Khan, its 'caves of ice', and 'chasm' from which 'A mighty fountain momently was forced'. The paradoxical relation of power to control in the glaciers derives from Coleridge's theist reading of the 'ice-falls' at Chamonix in his Hymn, 45-51:

> And who commanded, and the silence came --
> 'Here shall the billows stiffen, and have rest?' ...
> Torrents, methinks, that heard a mighty voice,
> And stopp'd at once amid their maddest plunge!
> Motionless torrents! silent cataracts! (EHC ii, 1075)

7. In the philosophical position taken up by Shelley in 1816, 'Power in likeness of the Arve comes down / From the ice gulphs that gird his secret throne' (Mont Blanc, 16-17). Wordsworth turns from a site that is devoid of significance to a ground whose wealth, or overdetermination, of meaning is expressed as frozen, or potential, energy.

8. Mont Blanc signifies its quality of disappointment -- a meaning Wordsworth recovers in the pathetic fallacy of the firtrees' 'blanc and monumental grief' for their fallen brethren in The Tuft of Primroses, 102.

9. Descriptive Sketches itself reconstructs the Tour, suppressing disappointments present in the letter Wordsworth wrote en route, and, as Paul Sheats observes, transferring Mont Blanc 'from its place at the start of his Alpine itinerary to a climactic conclusion' (The Making of Wordsworth's Poetry, 69). At this stage, the poet is excited, not by Chamonix, but by the Shelleyan mountain-glaciers and the mountain itself. The peak that remains sunlit at night symbolises the mountain's remoteness from the havoc its 'sea of ice' -- the Mer de Glace, descending 'In waves, like two enormous serpents' -- causes in the fallen world, over which it has presided as a 'voice of

Ruin' (the Fall) since the Creation 'Six thousand years' ago, in Bishop Ussher's reckoning (Descriptive Sketches, 680-701).

10. Unrevised from D.C.MS.50 (i [Part Second], 19), the earliest extant copy of the Recollections of Scotland, made from the original by Catherine Clarkson, autumn 1805. The notion of a landscape 'making amends' for its shortcomings is integral to the tourist idiom of the day -- as, for instance, in Hutchinson's Excursion to the Lakes, 101: the River Eden 'presented us with prospects which amply repaid the disappointment our curiosity sustained.' Significantly for the Wordsworths' Scottish Tour, and their later use of term, the making of amends is recurrent in Gilpin's own 'Observations' of Scotland. At Edinburgh, Arthur's seat

> appears ... odd, mishapen, and uncouth .... The town and castle indeed on the left, make some amends
>
> (Scottish Tour i, 59-60);

at Stirling (i, 82-3):

> The views from the castle are in general over a barren, and uninteresting country: but amends is made by the superior excellence of one of them over the Forth, which has always been esteemed the most celebrated view in Scotland.

'Rumbling-brig', or bridge, 'made us some amends for having lost, through a mistake, the sight of another of the same kind, near Kinross'; while, 'if the house at Drumlanrig afforded us little amusement, the situation of it made amends' (i, 125; ii, 81).

11. It is important that the speaker thinks of himself as being 'reconciled ... to realities' even if, as Jonathan Wordsworth has remarked, 'It is not reality that [he] is reconciled to by the glacier, but a symbolic enactment of the potential in which he needed to believe' (Borders of Vision, 190-1).

12. The Mont Blanc episode thus represents what Stephen Gill has called 'the dominant interpretative schema of The Prelude in which all loss is converted into gain' (William Wordsworth, 34).

13. The Kantian ideas of reason are themselves 'fictions of thought' outside the 'ground of experience' and, within it, 'aids to the heuristic exercise of the faculties' (Pure Reason, 439).

14. Whereas the Kantian sublime originates only in supersensible ideas of reason, attainable neither in the empirical (natural) world nor by the sensible (imaginative) faculty, Burke is concerned with the way the artist overcomes the difficulty of representing the sublime in Nature by attempting to 'effect the noblest designs by easy methods':

> Designs that are vast only by their dimensions, are always the sign of a common and low imagination. No work of art

> can be great, but as it deceives; to be otherwise is the prerogative of nature only. (Enquiry, 76)

This passage is quoted approvingly by Humphry Repton, in the context of theatrical illusion, Sketches, 35.

15. Kant's other term for the process of substitution, 'subreption', or the obtaining of a thing by surprise or misrepresentation, denotes a similar kind of double-think (Judgement, 106). For a discussion of the alienating sublime, whose 'function', as opposed to the reconciling beautiful, 'is to expose the cheat or subreption by which an object in nature invites awe', see Thomas Weiskel, The Romantic Sublime, 46.

16. CL iv, 641. See Wordsworth's joke about the credulity given to Jack the Giant-killer in pantomime, and his 'Delusion bold' of being both seen and unseen: 'his garb is black, the word / INVISIBLE flames forth upon his chest' (1805 vii, 308-10).

17. It is significant that Lamb offered Wordsworth the theatrical experience of London, both on and off the stage, in 1802. Compare the Prelude accounts of early theatre-going --

> Life then was new,
> The senses easily pleased; the lustres, lights,
> The carving and the gilding, paint and glare,
> And all the mean upholstery of the place,
> Wanted not animation in my sight (1805 vii, 440 ff.)

-- and the loss of literary illusion:

> I am sad
> At thought of raptures now for ever flown ...
> To think of, to read over, many a page --
> Poems withal of name -- which at that time
> Did never fail to entrance me, and are now
> Dead in my eyes as is a theatre
> Fresh emptied of spectators. (v, 568-75)

18. The sublime must be 'subjectively final':

> If, now, I assert without qualification that anything is great, it would seem that I have nothing in the way of a comparison present to my mind, or at least nothing involving an objective measure, for no attempt is thus made to determine how great the object is. (Judgement, 94-5)

19. '[W]ith the will the comparing power is suspended', Coleridge writes in May 1816:

> Add to this a voluntary Lending of the Will to this suspension of one of it's own operations (i.e. that of comparison & consequent decision concerning the reality of any sensuous Impression) and you have the true Theory of Stage Illusion ... (CL iv, 641-2)

20. The 'comparing power of the mind' corresponds to the Kantian Verstand. In Coleridge's marginalia to Herder's Kalligone, circa 1815, 'We call an object sublime, in relation to which the exercise of Comparison is suspended' (CC 12 ii, 1069). Coleridge and Wordsworth are using Kant to revise Burke's equation of 'astonishment' -- as the 'passion caused by the great and sublime in nature' -- with 'that state of the soul, in which all its motions are suspended' (Enquiry, 57).

21. 'Where neither whole nor parts, but unity as boundless or endless allness -- the sublime' (BL ii, 309).

22. The 'comparing power of the mind' must be exercised in order to be suspended.

23. Wordsworth claims he did not go in for picturesque hype, or 'Hyperboles of praise comparative', among the Alps in 1790 (1805 vi, 664). But Prelude XI admits in a Kantian vocabulary to 'giving way / To a comparison of scene with scene', in 'love / Of sitting thus in judgment' (xi, 157-64). The picturesque derives from comparisons of art and Nature, as in Price's definition 'of a painter', Essay on the Picturesque, 16n:

> any man (artist or not) of a liberal mind, with a strong feeling for nature as well as art, who has been in the habit of comparing both together.

24. 'Satan ... dilated stood, / Like Teneriff or Atlas unremoved: / His stature reached the sky' (PL iv, 985-8).

25. Schiller, Naive and Sentimental Poetry (Elias, 156): 'All actuality, we know, falls short of the ideal; everything existing has its limits, but thought is boundless.'

26. Wordsworth seems to have in mind Kant's opposition of 'the mathematical estimation of magnitude', which 'presents only the relative magnitude due to comparison with others of a like kind', and 'the aesthetic estimation', which 'presents magnitude absolutely' and 'is a greatness comparable to itself alone' (Judgement, 98-9,97).

27. For a discussion, see Stephen Parrish, The Art of the 'Lyrical Ballads', chapter 2, and Lucy Newlyn, Coleridge, Wordsworth, and the Language of Allusion, chapter 4.

28. Such, for instance as is used in Prelude VI of the imagination resurgent 'Like an unfathered vapour' (l. 527).

29. This definition of a reading without closure reaches back to 1798 and the soul's 'obscure sense / Of possible sublimity, to which / With growing faculties she doth aspire, / With

faculties still growing ...' (1799 ii, 366-9). In the 1815 Preface, the imaginative activity of the reader is re-enacting that of the poetry. Following Coleridge's statement of 1812, that the 'grandest efforts of poetry' are those which produce, not a 'distinct form, but a strong working of the mind', expressed by a 'hovering between images' (Raysor ii, 138), the Preface defines a poetic 'resemblance'

> depending less upon outline of form and feature, than upon expression and effect; less upon casual and outstanding, than upon inherent and internal, properties: moreover, the images invariably modify each other. (Prose iii, 36)

30. Journals i, ix-x; Reed, Middle Years, 35.

31. Though it is difficult to say who is first, Wordsworth seems to be borrowing from Dorothy's impressive description of the scenery around Black Mountain, where on 4 September 1803 they 'saw perpetually traces of a long-decayed forest, pieces of black wood like the skeletons near a gibbet' (the simile is cut in MS.B, Journals i, 337), and at Loch Inveroran, where 'large stumps of trees which had been cut down were yet remaining undecayed' (D.C.MS.50 ii, 90).

32. Despite the effect this passage has on the Prelude lines drafted in the following month (March 1804), Dorothy ends by backing out of her response here too: 'the Glen being open to the eye of day', 'was far otherwise' than expected (a phrase revised to 'The place had nothing of this character' when, in 1806, she defers to the lines in which Wordsworth affirms his own 'Characters of the great apocalypse'): 'Even in the upper part of it where the stream rushed through the rocky chasm it was but a deep trench in the vale, not the vale itself, & could only be seen when we were close to it' (D.C.MS.50 ii, 87-8; Journals i, 336).

33. Added to the revised Recollections: 'we had been prepared for images of terror' (Journals i, 335).

34. There is a triple symmetry of compensation in the passes of Simplon, Gondo and Glencoe. A similar, though more purely textual, conflation takes place in Wordsworth's subsequent revision of the lines on Gondo Gorge. The Unpublished Tour (Prose ii, 342) tells how

> The Poet Gray ... could not, as he travelled along [from Borrowdale to Keswick], preserve himself from being daunted by the large masses of fallen rock, scattered about on every side, & by others hanging from the heights above, as if at any moment they might be loosened from their hold ...

Smyser dates this part of the Unpublished Tour to 1807 (p. 131). Further evidence comes from the possibility that Wordsworth is

thinking of Gray under pressure of his own addition, circa January, to the lines on Gondo Gorge: 'Huge fragments of primaeval mountain spread / In powerless ruin, blocks as huge aloft / Impending, nor permitted yet to fall' (Norton Prelude, 218n). These lines are themselves echoing Gray, whose hypochondriacal sensitivity to Lake District sublimity makes him compare the pass through Borrowdale with its Alpine equivalents:

> the rocks at top deep-cloven perpendicularly by the rains, hanging loose and nodding forwards .... The whole way down, and the road on both sides is strewed with piles of the fragments strangely thrown across each other, and of a dreadful bulk; the place reminds me of those passes in the Alps ... (Journal, West's Guide, 202-3)

35. D.C.MS.43 (Prelude MS.WW).

36. This sudden transformation of the ordinary is a picturesque speciality; see Chapter Five. Behind Wordsworth lies Gilpin's Lakes Tour, which singles out the 'great beauty ... in a fog's partially clearing up at once',

> and presenting some distant piece of landscape under great radiance; when all the surrounding parts are still in obscurity. The curtain is not intirely drawn up; it is only just raised, to let in some beautiful, transient view; and perhaps falling again, while we admire, leaves us with that ardent relish, which we have for pleasing objects suddenly removed. (i, 220)

37. Lines in MS.A offer Snowdon in Platonic or Berkeleyan terms as

> A shadowy image of a mighty Mind
> That while it copes with visible shapes hears also
> Through vents and openings in the ideal world
> The astounding chorus of infinity ...(Oxford Prelude, 483n)

38. At this point, the MS. deletes the passage on the mist and the gill of Tilberthwaite's 'appearances of action'.

39. See Chapter Four, note 1.

40. On the basis mainly of Wordsworth's addition to his 1822 Guide, which refers to 'the great Fall of the Rhine at Schaffhausen' (Prose ii, 237), Theresa M. Kelley has suggested that this section of The Sublime and the Beautiful was written thirty years after the original disappointment, following Wordsworth's 1820 repetition of his 1790 Tour (Wordsworth's Revisionary Aesthetics, 208). But, as her impressive study of his sources in the visual arts implies, Wordsworth's revision of the Fall could have taken place in his mind, leaving Smyser's

date standing. In this regard, see the Unpublished Tour, also of 1811-12 --

> Among sensations of sublimity there is one class produced by images of duration, [or] impassiveness, by the sight of rocks of everlasting granite, or basaltic columns, a barrier upon which the furious winds or the devouring sea are without injury resisted (Prose ii, 317)

-- and Coleridge's observation of 1813, on the disappointment likely to be suffered in visiting a famous waterfall, and its satisfying recreation from memory (quoted, p. 203, above).

41. As Kelley remarks ('Wordsworth and the Rhinefall', SIR 23 [1984], 78), 'Wordsworth's cumulative response to the Rhinefall demonstrates the complex revisionary impulse of his aesthetics. Like other places he re-visited, it was not -- because he refused to allow it to be -- like a landscape "to a blind man's eye" between 1790 and 1820.'

42. Kelley, op. cit., 63,67-8. For the possibility that Wordsworth viewed the Fall from the wrong bank in 1790, see pp. 63-4.

43. If he were an influence, Turner would have confirmed an existing pattern of Wordsworthian sublimity. The symmetrical chiaroscuro resembles the Prelude schema, whereby 'the darkness and the light' are united as 'workings of one mind'.

44. The Sublime and the Beautiful states that 'power produces the sublime either as it is thought of as a thing to be dreaded, to be resisted, or that can be participated' (Prose ii, 356). Wordsworth associates the mind's (republican) resistance to power with Milton's Belial, and 'those thoughts / Which wander thro' Eternity' (ii, 355). A 'fallen Spirit' like ourselves, Belial conquers a 'mean & abject' self in thoughts that 'are not chained down by anguish, but ... are free, and tolerate neither limit nor circumscription'. By exercising our 'moral or spiritual nature', we resist and overcome the power exercised over our 'physical nature' (ii, 354-5; compare Schiller, On the Sublime, Elias, 200: 'it is precisely in the presence of objects that make the [physical man] aware only of his limitations that the [moral] is aware of his power and is infinitely exalted'). Following the memory of confronting natural powers in order to 'read / Their looks forbidding, read and disobey' (Home at Grasmere, 919-20), The Sublime and the Beautiful explores a rebellious subtext in Kant's theory of the sublime (Judgement, 109-14). The rock in the Fall at Schaffhausen objectifies Kant's idea of our power of resistance (pp. 110-11):

> the boundless ocean rising with rebellious force, the high waterfall of some mighty river, and the like, make our power of resistance of trifling moment in comparison with

> their might. But, provided our own position is secure ... we readily call these objects sublime, because they ... discover within us a power of resistance of quite another kind, which gives us courage to be able to measure ourselves against the seeming omnipotence of nature.

45. Equally, the mind resists and brings about a Coleridgean unity from Burkean tensions.

46. See Thomas McFarland's extended study of such figures, Romanticism and the Forms of Ruin. The final lines of the 1818 sonnet on the 'vast theatric structure' of the Giants at Malham Cove, may be read as a poignant allusion to Wordsworth's own unfinished Recluse: ''mid the wreck of IS and WAS, / Things incomplete and purposes betrayed / Make sadder transits o'er thought's optic glass / Than noblest objects utterly decayed.'

47. Writing to Thomas West from Rome in May 1740, Gray reports: 'Mr. Walpole says, our memory sees more than our eyes in this country. Which is extremely true; since, for realities, Windsor, or Richmond Hill, is infinitely preferable to Albano or Frescati' (Mason, 90). In 'Wordsworth: The History in "Imagination"', ELH 51 (1984), 540, Liu points to 'the later works, where Wordsworth progressively restores history to priority' as 'the "reality" underlying all others'.

48. For this literary background, see Ronald Schleifer, 'Wordsworth's Yarrow and the Poetics of Repetition', MLQ 38 (1977), 348-66, and Stephen Gill, '"The Braes of Yarrow": Poetic Context and Personal Memory in Wordsworth's "Extempore Effusion Upon the Death of James Hogg"', TWC (1985), 120-5.

49. Gill, William Wordsworth, 298: 'In 1803 he had delighted in suggesting ... that beauty left unseen retained a greater hold on the imagination. Now he saw the Yarrow and, revisiting his earlier poem, composed a sequel which celebrates the actual beauty of the place while recognizing how much its power to move depends on literary associations and the mind's play.'

50. The subdued metaphor of a successful courtship of 'Loved Yarrow' leads back to the early metaphors of man's willing reconciliation to, and imaginative revision of, Nature, in the Prospectus to The Recluse -- 'minds / Once wedded to this outward frame of things / In love' (ll. 38-40) -- and Dejection: 'Joy, Lady! is the spirit and the power, / Which wedding Nature to us gives in dower / A new Earth and new Heaven' (ll. 67-9). More directly, the love imagery in Yarrow Visited is carried over from Yarrow Unvisited and its ballad sources.

51. The identification of poet and landscape is spelled out in ll. 65-72, where the poet's self-crowning, with 'autumnal' heather rather than the spring-time 'coronal' of the Immortality Ode, is justified on the grounds that 'The sober Hills thus deck their brows / To meet the wintry season'.

52. The stages of all three Yarrow poems are summed up in the third, Yarrow Revisited (1831; pub. 1835), 109-12:

> To dream-light dear while yet unseen,
> Dear to the common sunshine,
> And dearer still, as now I feel,
> To memory's shadowy moonshine!

53. My First Acquaintance with Poets (though the phrasing suggests that Hazlitt may also have the terms of Biographia in mind [CC 7 ii, 126]): 'He lamented that Wordsworth was not prone enough to believe in the traditional superstitions of the place, and that there was a something corporeal, a matter-of-fact-ness, a clinging to the palpable, or often to the petty, in his poetry, in consequence .... He said, however (if I remember right), that this objection must be confined to his descriptive pieces, that his philosophic poetry [i.e., the newly-conceived poetry of The Recluse] had a grand and comprehensive spirit in it' (Howe xvii, 117).

54. Keats defines imagination as a self-realising power. His bullish claim of 22 November 1817 ('The Imagination may be compared to Adam's dream -- he awoke and found it truth') was being worked out at the same moment in Endymion IV. An intense imagining of Phoebe allows Endymion to carry her out of his dream: 'He looks, 'tis she, / His very goddess',

> Then doth he spring
> Towards her, and awakes -- and, strange, o'erhead,
> Of those same fragrant exhalations bred,
> Beheld awake his very dream. (iv, 430-6)

Yet he cannot realise imagination's goddess sufficiently by comparison with the real Indian Maid sleeping at his side, to whom he is all 'Too well awake' (iv, 440). Endymion's wish to realise his passion (symbolised by kissing the Indian) is apparently fatal to the ideal -- 'At this the shadow wept, melting away' -- but when he elects for 'One human kiss! / One sigh of real breath .... no more of dreaming', the Indian is revealed to be Phoebe herself (iv, 456,664-9). Little more than a year later, Keats complicates this expression of the power to realise, or make beauty truth. The substitution of Madeline's imaginary Porphyro for his reality is 'a painful change, that nigh expelled / The blisses of her dream' (Eve of St. Agnes, 300-1). In Anne K. Mellor's words, 'Madeline awakes ... with a surprising disappointment' (English Romantic Irony, 91). As in Ode to a Nightingale -- 'Was it a vision, or a waking dream?' (l. 79) -- Keats hopes to prolong the paradisal moment by fusing

dreaming imagination and waking reality. As in Endymion, this is effected by an eroticism that realises imagination in human terms. Thus, intensity of passion endows Porphyro with an ephemeral transcendence: 'Beyond a mortal man impassioned far ... Into her dream he melted' (ll. 316-20). The urge to realise returns as an ironic choice of prolonging expectation in the Odes on Melancholy and a Grecian Urn, where, Mellor comments, Keats is

> aware of the distance between such perfect happiness (which is all the more perfect for being anticipated rather than disappointingly realized) and a mortal world ... (p. 84)

55. The nostalgic caveat is a reminder that this depth of response was special to youth. The Coleridgean and mutual 'capacity' of mind and environment rescues London for the cause of human unity, deduced from human nature as an image of the divine, and conveyed in youth by an instinctive Unitarianism:

> The human nature unto which I felt
> That I belonged ...
> Was not a punctual presence, but a spirit
> Living in time and space, and far diffused. (viii, 761-4)

The Unitarian tags, here and in the previous lines -- 'a spirit / Living in time and space, and far diffused', 'In all things .... all objects' -- are drawn from Religious Musings, where the One Self or Life is 'far diffus'd as Fancy's wing can travel' (l. 175), and Tintern Abbey, whose 'presence' is 'A motion and a spirit' which 'rolls through all things' (ll. 95-103).

56. For further examples, originally attached to the Snowdon episode, see Norton Prelude, 496ff. The Guide presents two types of natural magic: the reflection of a pleasure-house in Ullswater, which a 'knowledge of the place' deprives of the effect it would have had if 'inexplicable'; and the 'coupl[ing of] a much more extraordinary phenomenon, which will shew how other elegant fancies [the brilliant ornaments of Romance] may have had their origin, less in invention than in the actual processes of nature'. The 'sight of a newly-created Island' on Grasmere is so convincing that the Guide asks, 'What Stranger could possibly be persuaded that this, which we know to be an unsubstantial mockery, is really so ...?' (Prose ii, 237-8). Nature takes on the creative role of Prospero in The Tempest, but the symmetry of Wordsworthian compensation claims to supersede the first illusion in terms of the 'fact' or 'actuality' that was the original source of deprivation.

57. Weiskel goes to the centre of the Wordsworthian sublime:

> In the egotistical sublime the two Kantian poles of sensible nature and eschatological destination collapse inward and become 'habitual' attributes of what was to be called Imagination -- a totalizing consciousness whose

medium is sense but whose power is transcendent. Apocalypse becomes immanent; the sublime, a daily habit. (The Romantic Sublime, 50)

58. For connections between the Prelude lines and 1798 Recluse, see Chapter One.

59. Rather, as Weiskel astutely observes,
Everything external or "out there" is transmuted into the substance of mind, which accumulates like a kind of capital .... Although the protagonist of the egotistical sublime celebrates (naively or nostalgically) the moment of undifferentiated perception, he is fulfilled by the hour of possession. It is inconceivable that Wordsworth should have given us the Mount Snowdon vision without the subsequent editorializing in which he turns experience into emblem and takes possession. (op. cit., 52-3)

60. Keats saw to the heart of this ambition when he wrote of Milton, 'He did not think into the human heart, as Wordsworth has done' (3 May 1818; Rollins i, 282).

61. Home at Grasmere, as inheritor of the Prospectus, takes on the Recluse project of realising paradise, 'Dismissing therefore all Arcadian dreams, / All golden fancies of the golden age' (ll. 829-30). Wordsworth's recollection of the Prospectus in The Prelude links The Recluse with other Revolutionary projects founded in a belief that society could be newly-created, at a time when futurist 'schemers'

Were called upon to exercise their skill
Not in Utopia -- subterraneous fields,
Or some secreted island, heaven knows where --
But in the very world which is the world
Of all of us, the place in which, in the end,
We find our happiness, or not at all. (1805 x 718,722-7)

62. The secondary sense of the term 'Prospectus' -- given, in 1814, to the manifesto of a Recluse whose actual composition was increasingly unlikely.

63. Bishop C. Hunt, Jr., transcribes 'Wordsworth's Marginalia on Paradise Lost' (BNYPL 73 [1969], 167-83; hereafter Hunt), and dates them 1798-1800. They appear in Milton's 2nd edition of 1674.

64. <such as> Hamlets cottages & woods with reaches of a river, all [piercing] <lifting themselves> here & there thro the morning vapour. The three last verses are inimitably picturesque. (Hunt, 170)

I reproduce Hunt's accidentals (square brackets with italics signify deletions; pointed brackets, additions, mostly alternative readings, though Hunt offers no date for these). Of special interest is that Wordsworth defines how Milton's scene could be 'improved' by his own alignment with the picturesque. The note is to Paradise Lost iii, 548; ll. 545-50 describe a scout who 'at last by break of cheerful dawn'

> Obtains the brow of some high-climbing hill,
> Which to his eye discovers unaware
> The goodly prospect of some foreign land
> First-seen, or some renowned metropolis
> With glistering spires and pinnacles adorned,
> Which now the rising sun gilds with his beams.

65. As Hunt identifies (p. 172), the allusion is to Johnson's Prologue, "spoken by Mr. Garrick at the opening of the theatre in Drury Lane, 1747", 4-5.

66. A similar identification of imagination with reality occurs in After Visiting the Field of Waterloo (Memorials of a Tour on the Continent 1820 V), where bathos and 'recompense' are simultaneous. The 'rainbow colours' of a Claudian 'wingèd Goddess', or Victory, evaporate, forcing the travellers into appropriate emotion through imagining the real (see Dorothy's account, Journals ii, 29):

> She vanished; leaving prospect blank and cold ...
> Yet a dread local recompense we found;
> While glory seemed betrayed, while patriot-zeal
> Sank in our hearts, we felt as men should feel
> With such vast hoards of hidden carnage near,
> And horror breathing from the silent ground! (ll. 1-2,6-14)

67. Hazlitt's Wordsworth, The Spirit of the Age, 139.

68. As recorded in Stanzas Composed in the Simplon Pass, 1-2.

69. Edward Chaney, in a forthcoming article, traces the elaborate history and literature of Vallombrosa and the Milton legend, and argues that the poet never went there ('Vallombrosan Visitors, Foreign Friends and Roman Catholic Countrymen: Milton's Italy Abridged and Revised', MRTS [1990]).

70. The phrase addresses Milton by the Wordsworthian title of the Recluse Prospectus, 12-13, and lines 10-13 find his genius embodied as genius loci (the text is that published in Poems, chiefly of early and late years [1842]):

> his Spirit is here;
> In the cloud-piercing rocks doth her grandeur abide,
> In the pines pointing heavenward her beauty austere;
> In the flower-besprent meadows his genius we trace ...

71. To Dora, 30 May 1837 (LY iii, 406).

72. A verbal re-enactment also of the reluctant admission of bathos in 1790: 'Magnificent as this fall certainly is I must confess I was disappointed in it' (EY, 35).

73. Paradise Lost disclaims an earthly model for Eden. An additional pressure on Vallombrosa may have been the sonnet written for Wordsworth by Constable in 1835, and which addresses the poet by recollecting the sonnets of 1802: 'Thou second Milton! ... / In thee his presence hath been reassumed: / High notes again have sounded in the ear / Of those ... who joy to be illumed / By truths as pure as were the flowers that bloomed / In sinless Eden' (my italics; printed by J.R. Watson, 'Wordsworth and Constable', RES n.s. 13 [1962], 366).

74. See Robin Jarvis' account of how, having intended 'to provide evidences of Milton's presence in Vallombrosa, the text nevertheless confronts us with an irreducibly mediated and fictional Vallombrosa inhabited by a Milton who is little more than a belatedly reconstituted Wordsworth' ('Shades of Milton: Wordsworth at Vallombrosa', SIR 25 [1986], 483-504).

75. A tension exists in the Recluse poetry itself. Milton is opposed on the new ground of thinking 'into the human heart', but that ground is itself divided, as John Beer points out (Wordsworth and the Human Heart, 45,77), between the universal and the solitary, between 'widest commonalty', and the poet's claim to 'Possessions ... wholly, solely [his]' (Home at Grasmere, 968,897).

76. This partial shift to a Miltonic and Christian definition of the otherworldly produces the concluding visions of The Excursion II and IX, and the 1817 Ode. Composed Upon an Evening of Extraordinary Splendor and Beauty. The new use of the real is seen most clearly, perhaps, in the Memorial of the 1820 Tour, Engelberg, the Hill of Angels, where 'Nature takes / The work of Fancy from her willing hands', but in doing so appropriates the role of an etherial imagination, and establishes a literal halfway-point, on 'that heavenly ground in middle air' (ll. 1-12). Wordsworth seizes on the weather conditions in which he saw Engelberg -- 'masses of cloud glowing with the reflexion of the rays of the setting sun ... hovering round it like choirs of spirits' -- as a 'creation' of angel-clouds, confirming the ecclesiastical legend 'that the Site of this Abbey was pointed by Angels, singing from a lofty mountain' (MY ii, 634-5): 'Clouds do not name those Visitants; they were / The very Angels'.

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