



William Wordsworth *FRAGMENTS*

EDITED BY
RAINER J. HANSHE

INTRODUCTION BY
ALAN VARDY

ENCOMIUMS

William Wordsworth is at once a poet of locality and of transcendence, both the poet in English who cared most about ordinary people and the places he knew & loved, and the writer who most turned the Anglophone poetic tradition in the direction of the philosophical & the enigmatic. This edition of Wordsworth's *Fragments*, containing the essays "Hawkshead & the Ferry" and "The Sublime & the Beautiful," makes widely available for the first time key texts that demonstrate how radically thoroughgoing Wordsworth's vision was. As edited, the volume reveals a grasp of Wordsworth that can readily range from the textual to the speculative, and in his introduction, Alan Vardy brilliantly situates a Wordsworth who, in both small things and large, continues to renovate us. This is a landmark book in the continuing full understanding of the Romantic movement and demonstrates Wordsworth's seismic impact upon it.

—Nicholas Birns

The New School, New York, author of *Theory After Theory* and *Barbarian Memory*

The first and only time that William Wordsworth's fragmentary manuscript on the sublime and the beautiful appeared in print was in the 1974 Owen & Smyser three-volume edition of Wordsworth's *Prose Works*. Those volumes have long been out of print. This edition of a remarkable manuscript & its adjacent essay on Hawkshead bring much needed attention back to one of Wordsworth's most arresting prose works on the complex relation among nature, æsthetics, and mind. Readers will find here a commanding record of a poet's capacious & developing recognition of the central motives of his writing life.

— Theresa M. Kelley

Marjorie and Lorin Tiefenthaler Professor, University of Wisconsin-Madison

Selected Other Works by
William Wordsworth

Lyrical Ballads

Poems

A Guide to the Lakes

The Excursion

Laodamia

The Prelude

William Wordsworth

F R A G
M E N T S

are long upon the Pikes of Le
contiguous to them if these ob
we look at them they are on
a comprehensive landscape
by false theories unless thro
some accident of nature we
a grand impression and not
at from a point which has be
tain is almost the whole object
near but that the whole of it
we shall be impressed with
~~eyes~~
if analyzed the body of this
itself into ~~two~~ ^{three} component part
or forms - ~~of motion~~, ~~although~~, ~~and~~
~~by the~~ ~~to~~ ~~outline~~ ~~of~~ ~~the~~ ~~man~~

FRAGMENT



Contra Mundum Press New York · Berlin

William Wordsworth

SENTENCES

INCLUDING

Hawkshead & the Ferry

AND

The Sublime & the Beautiful

EDITED BY

RAINER J. HANSHE

INTRODUCTION BY

ALAN VARDY

“Hawkshead & the Ferry,”
“The Sublime & the Beautiful,”
and “Commentaries” © 1974
The Estate of W.J.B. Owen

Preface © 2013 Rainer J. Hanshe;
introduction © 2013 Alan Vardy

First Contra Mundum Press
edition 2013.

All Rights Reserved under
International & Pan-American
Copyright Conventions.
No part of this book may be
reproduced in any form or by
any electronic means, including
information storage and retrieval
systems, without permission in
writing from the publisher,
except by a reviewer who may
quote brief passages in a review.

Library of Congress
Cataloguing-in-Publication Data
Wordsworth, William, 1770–1850
[Fragments.]

Fragments / William Wordsworth;
edited by Rainer J. Hanshe;
preface by Rainer J. Hanshe;
introduction by Alan Vardy.

—1st Contra Mundum Press
Edition
160 pp., 7 × 10 in.

ISBN 9781940625027

- I. Wordsworth, William.
- II. Title.
- III. Hanshe, Rainer J.
- IV. Editor.
- V. Hanshe, Rainer J.
- VI. Preface.
- VII. Vardy, Alan.
- VIII. Introduction.

2001012345

TABLE OF CONTENTS

[1.1] Preface by Rainer J. Hanshe	0
[1.2] Introduction by Alan Vardy	VIII
[2.0] Textual Notes & alia	
Note on the Texts	XXXII
Editing Procedures	XXXIV
Manuscript Key	XXXVI
On the Dating of the Manuscripts	XLII
Abbreviations	XLVI
Sigla	L
[3.0] FRAGMENTS	
Hawkshead & the Ferry	2
The Sublime & the Beautiful	26
Endnotes	48
[4.0] Appendix	
Commentaries	62

PREFACE

WHEN INITIALLY CONCEIVED, this book, *Fragments*, was to be comprised solely of Wordsworth's incomplete text, "The Sublime & the Beautiful." Although first written in the early 1800s, that text was not discovered until 1915, sixty-five years after Wordsworth's death, after which it remained in the archive of the Wordsworth Trust, accessible only to visiting scholars. The text was finally published in 1974, over 160 years after it was written, but only as an appendix to the collected edition of Wordsworth's prose works.¹

Originally, it seemed to us that "The Sublime & the Beautiful" was a distinct entity, and that, despite its incomplete status or fragmentary nature, it merited publication in its own right, especially considering its essentially large-scale neglect, not only in Wordsworth studies, but in aesthetics in general, for its concerns expand beyond Wordsworth's poetics, if not poetics at large, actually touching upon notions of health and ethics. As a major poet's engagement with aesthetic concerns and critical dialogue with Burke, Coleridge, Kant, Knight & others, it necessitates more wide-scale attention.

1. William Wordsworth, "Appendix III: [The Sublime & the Beautiful]," *The Prose Works of William Wordsworth*, Vol. II, eds W.J.B. Owen & Jane Worthington Smyser (Oxford: Clarendon Press, 1974) 349–60.

However, even amongst Wordsworthians, the essay has itself received little consideration, with only a few scholars discussing it at length.² This neglect is not perhaps unexpected considering the history of the text, & its position in what is now, & has been, a long out-of-print cloth edition, owned primarily by libraries and not widely accessible to avid readers.³

To counteract that neglect — perhaps due to the character of the text and its publication history, perhaps due to critical vogues — our aim is to rescue Wordsworth's essay from academic obscurity and an invidiously supplementary status by printing it as an affordable paperback edition, thereby stressing its value & integrity as a self-contained text.

Additionally, we hope that, perhaps sometime in the future, the remainder of the text will be discovered in some overlooked trunk of Wordsworth's, in a dell in the Lake District, or stuck to the back of another manuscript, enabling us to issue a new, complete edition. A perhaps naïve longing but then, as the development of infrared technology led to the decipherment of the Oxyrhynchus papyrus and the unveiling of long lost tragedies of Sophocles as well as works by Lucian, Parthenios, Archilochos & others, a perfectly reasonable longing at that, &

-
2. Cf. W.J.B. Owen, "The Sublime & the Beautiful in *The Prelude*," *Wordsworth Circle* 4 (1973) 67–86; Raimonda Modiano, "The Kantian Seduction: Wordsworth on the Sublime," *Deutsche Romantik and English Romanticism*, eds Theodore G. Gish & Sandra G. Frieden (1984) 17–26; Theresa M. Kelley, "Wordsworth, Kant, and the Romantic Sublime," *Philological Quarterly* 63 (winter 1984) 134–40. See also "Archeologies," a chapter in Kelley's *Wordsworth's Revisionary Aesthetics* (1988) 13–42, and Tim Milnes, *Knowledge and Indifference in English Romantic Prose* (2003) 97–99. To cite four significant omissions, Thomas Weiskel does not discuss the text in *The Romantic Sublime* (1974), nor does Klaus P. Mortensen in *The Time of Unrememberable Being: Wordsworth and the Sublime* (1998), nor Robert Baker in his more recent book, *The Extravagant: Crossings of Modern Poetry and Modern Philosophy* (2005), nor Philip Shaw in *The Sublime* (2005), whose primary focus, when discussing Wordsworth, is *The Prelude*.
3. An e-version of the first volume was however released earlier this year, and volumes two and three are to follow in the future. Although Rev. Alexander B. Grosart's edition of *The Prose Works of William Wordsworth* (1967) is available through Project Gutenberg, it does not contain either of the essays within our volume and therefore differs from the *Prose Works* edited by Owen & Smyser.

entirely plausible. One ever more studious and diligent researcher can often discover what others assert is long missing or gone, while the sheer act of chance can yield unexpected treasures.

In preparation for writing an introduction to this book, Alan Vardy reassessed not only the main text in question but all of the prose fragments from *An Unpublished Tour*. His research forced us to not only reconsider the status of the text, but the very texts that would comprise this book, as well as how they would be arranged. Instead of publishing “The Sublime & the Beautiful” alone, Vardy suggested that we also publish the “Hawkshead & the Ferry” section of *An Unpublished Tour* as an appendix to our edition,⁴ that it was in fact necessary since the two texts are actually directly related to one another, with, according to Vardy’s conjectures, the former following upon the latter. Our edition would thereby restore the arrangement of the texts as originally conceived by Wordsworth. Further, Vardy also suggested excising the Borrowdale section (a text that follows upon “Hawkshead” in the aforementioned Oxford edition) since it is not actually part of *An Unpublished Tour* and has only mistakenly been grouped with it. Owen & Smyser arranged the texts such as they did for reasons that will be explained below; in addressing them, we will explain the necessity behind our arrangement.



-
4. “Hawkshead & the Ferry” is Wordsworth’s own title but “The Sublime & the Beautiful” was given to the text by the Wordsworth Library and sustained by Owen and Smyser. The title of our edition, *Fragments*, is not Wordsworth’s, but representative of the character of the texts. The former text was first published in Vol. II of *The Prose Works of William Wordsworth*, *ibid.*, 321–40.

Operating on a generic basis, when editing their edition of Wordsworth's prose works, Owen and Smyser separated the proto-guidebook material from the philosophical fragment, "The Sublime & the Beautiful," & placed it in an appendix. Their editorial decision to end *An Unpublished Tour* with the Borrowdale section was based on the evolution of those texts into the *Guide through the Lakes*. However, as they themselves carefully explain, the Borrowdale section is a different manuscript altogether: it appears in an *Excursion* notebook of Wordsworth's, and could have been written as early as 1806, whereas the remainder of the *Unpublished Tour* manuscript, including "The Sublime & the Beautiful," dates to 1811.⁵ The rest of the manuscript, including "Hawkshead & the Ferry" and "The Sublime & the Beautiful," are all-of-a-piece, which is evident upon a physical examination of the texts: they're written on the same paper, with the same ink, have similar water stains, and are in Mary Wordsworth's hand. They are clearly dictations. Gordon Wordsworth, the poet's grandson, discovered the manuscript bundle, in much disarray, in a cupboard around 1915; he arranged them as best he could and made a rough transcription. He separated "The Sublime & the Beautiful" from the rest and Owen and Smyser adopted his decision.

What Vardy seeks to achieve by excising the Borrowdale section and returning the æsthetic fragment to the immediate context of "Hawkshead & the Ferry" is make its relationship to Wordsworth's actual touring explicit. "The Sublime & the Beautiful" does not emerge as a philosophical study, but rather as a *lived response* to the problem of valuing landscape and experience. Owen and Smyser conjecture that at least one manuscript sheet is lost between these two texts, implying that possibly more sheets are lost. It seems likely that it is actually just one sheet, or the equivalent of four manuscript pages, which is missing. One manuscript ends with a geographical location, with Wordsworth standing on the west side of Windermere looking north

5. See page XLII for Owen & Smyser's conjecture on the dating of these manuscripts & Wordsworth's decision to cease completing them.

to the Langdales, & the next begins in the exact same spot as Wordsworth struggles to understand his æsthetic views and commitments.

Owen and Smyser's edition & their scrupulous account of their editorial procedures made many of Vardy's conjectures possible. After discussing them with me however, I decided that instead of relegating "Hawkshead" to an appendix, considering Vardy's discoveries and his new understanding of the texts, it is more philologically accurate to begin our edition with "Hawkshead," set blanks where the missing manuscript pages would be, then follow suit with "The Sublime & the Beautiful." In this, we aim to honor the arrangement of the texts as Wordsworth himself conceived them, replicating as accurately as possible their true order.

In the future, perhaps an illustrated edition of *An Unpublished Tour*, including "The Sublime & the Beautiful," can be produced. For now, we must content ourselves with this edition whereby including "Hawkshead" provides necessary context for understanding the textual & intellectual challenges of "The Sublime & the Beautiful." May it stimulate renewed interest in Wordsworth's fragments.

Rainer J. Hanshe

October 15, 2013

Berlin

INTRODUCTION

IN HIS PROSE FRAGMENT “The Sublime & the Beautiful,” Wordsworth invites the reader to look north “towards that cluster of Mountains at the Head of Windermere.” He hopes that our gaze will naturally settle on the Langdale Pikes and that we will concur with him about their aesthetic value. The problem is how to ensure such unanimity and create a universal judgment of their sublimity or beauty. As the passage continues, the scale of the problem becomes clear as Wordsworth notes differences in aesthetic response dependent on proximity to the mountains, the specific viewer’s experience of mountain scenery, and the scene’s ‘natural’ power to produce the “sensation of sublimity.” He speculates about the constituent parts in judging a scene sublime, producing more questions than answers. How do the Langdales and “their power to affect” establish our judgments of taste? How does “sensation” become judgment? The answers to these questions are not forthcoming. This prose fragment was clearly intended as a philosophical supplement to *A Guide through the Lakes* (1820; 1822; 1823; 1835). That it never found a place in that text points to Wordsworth’s dissatisfaction with his formulations.

This new edition of “The Sublime & the Beautiful” seeks to rehabilitate the text by focusing not on its aesthetic failures, but rather on its struggles — recasting the interplay of sensation, aesthetic doubt, pleasure, et cetera, to offer a map (as opposed to a theory) of the sublime and the beautiful. Further, the manuscript is part of the single bundle of prose scraps discovered by Gordon Wordsworth, the poet’s grandson, and this edition returns it to its original context as the final fragment in the series

collectively known as *An Unpublished Tour*; specifically, we have reprinted the section “Hawkshead & the Ferry,” which immediately precedes it, thus our new title: *Fragments: “Hawkshead & the Ferry” and “The Sublime & the Beautiful.”* The latter text is famous for its failures. Neither readers nor Wordsworth find satisfactory answers, yet in this confusion we find the essential problems at the heart of any consideration of philosophical aesthetics: how do we manage the interplay between a natural object producing a sensation we recognize as sublime, and our subsequent internalization of that sensation as philosophical speculation? Before we address these problems, I want to situate us by imagining how we came to be standing on the west bank of Windermere looking north.

W.J.B. Owen & Jane Worthington Smyser, the editors of Wordsworth’s *Prose Works*, conjecture that this perceptual moment arises from a contiguous tour, “Hawkshead & the Ferry,” the penultimate section from another set of prose fragments collectively called *An Unpublished Tour*. This particular walk, like many of what we might call the proto-*Guide* fragments, is full of heterogeneous stuff — local anecdote, history, et cetera, as well as advice on the best picturesque views on route. What fascinate are the moments when these various registers overlap & interact. Early on, Wordsworth comments on the lamentable phenomenon that, in “a Country so beautifully framed & prodigiously adorned,” many of the houses are turned away from the prospect. He makes a strong aesthetic inference: “though utter insensibility or absolute indifference to the general forms of Nature does not exist in any state of society, however rude — a relish for fine combinations of Landscape is assuredly an acquired taste” (6). This is partly good business, arguing as it does for the need of a guide to acquiring such taste, but it also announces the pressure on Wordsworth’s project as a whole, and “The Sublime & the Beautiful” in particular, as the means by which such taste might be confirmed and secured.

The stakes are made clear in the next passage. Passing an Anabaptist chapel on the road, Wordsworth tells the tale of a member of the congregation who was “oppressed by religious melancholy” despite living “at the head of the wild valley of Langdale” (9). One day the man “rose up from the table where he had been reading his Bible & dropped some

words intimating that he should be seen no more" (9). His auditors ignored him, & eventually his scattered remains were found in the hills, and interred in the burial ground where we imaginatively stand with our poet-guide. The utter lack of solace that dooms this poor man (religion seems an implicit cause of his despair) refigures slightly the stakes of the tour — could it be possible to learn to admire the beauty of the valley of Langdale, so conspicuously unavailable to this man who lived in its midst? In other words, might taste, once cultivated, prove salvatory?

That this anecdote deliberately confuses religious and æsthetic doubt is made evident in a subsequent entry occasioned by viewing the "plain marble slab sacred to the memory of Eliz.[abeth] Smith" (14) in Hawkshead Church. Smith had been a local beauty and autodidact whose extensive learning and unsuspected genius had only been discovered after her death, leading to a series of posthumous publications, including a translation of Klopstock.¹ The quality and range of her achievements, hitherto unknown, caused an outpouring of tributes (De Quincey wrote about her in one of his *Tate's* articles in the 1840s). Wordsworth emphasizes her intense attachment to natural beauty, as "a mind tenderly alive to the beautiful in every thing," and situates her in the immediate landscape: "The loftiest peaks that were accessible to female feet had been trodden by her light steps, & the deepest dells were not unknown to her" (14). Elizabeth's "light steps" suggest a tenuous link to the material world even in the midst of her presumed æsthetic raptures. Beyond its obvious pathos, the passage directly involves the reader, whom Wordsworth calls his "Companion" on the guided walking tour, by reminding us that we'd experienced the physical beauty that so moved Elizabeth Smith as we walked from Coniſton to Hawkshead. In her final days, refusing to relocate to a "milder climate" for her health, she declared that, in "fixing her glistening eyes" upon the view of Coniſton Water from a knoll near her father's house, that: "if she could not be well with such a heavenly sight before her, she could be well no where" (15). In this declaration, Smith serves as a guarantor of the value of

1. *Memoirs of Frederick and Margaret Klopstock* (1810).

the local landscape, momentarily eliding the doubt & aesthetic anxiety preceding it.

Hawkshead Church becomes a sort of pivot around which the gaze of Wordsworth's imagined walking party rotates. As we leave the church, "we cross the Vale on our way toward the Ferry house of Windermere" (15), and turn partly back to see the Old Man of Coniſton to the weſt. Wordsworth rhetorically lingers over this view, producing a pious final glance at Elizabeth Smith; he hopes the view:

... at leaſt ſoothed her pain, lifted up her ſpirits, & through the medium of perishable things reminded her, as by a faint reflexion, of regions maintained by the love of the Almighty in ſecure & undecaying beauty. (15)

Hoped-for religious ſolace, not certainty, characterizes this moment. The æſthetic grandeur of the timeless mountain, at leaſt for this moment, ſpeaks of a divinity beyond human reckoning.

From here we carry on our way, but turn a final time to bring the Langdale Pikes into view behind the "white church of Hawkshead" (16), finally loſing the church as we drop out of the Vale of Eſthwaite (although the Langdales remain in the background), and complete our deſcent down to the Ferry houſe at Windermere.² This walk then conditions the fragment on "The Sublime & the Beautiful"; our walking motion through the landscape, our looking back, preſſing forward, linger-

-
2. Hawkshead and environs provide the focus for the walk from Coniſton to Windermere (the final deſcent to the ſhore doesn't appear). Hawkshead ſits in a tight valley up above both large lakes, thus turning in the landscape tends to alternately obſcure and reveal. The church, ſituated on a hill at the apex of the walk (both figuratively and topographically), is the moſt conſtant object, even more than the Langdale Pikes. The view from Anne Tyſon's houſe in Hawkshead, where Wordsworth boarded when he was at ſchool, provides an example of how the landscape works. After a few years, Tyſon moved to the adjacent village of Colthouſe in ſearch of more ſpace, and took her boarders with her. Wordsworth's view every morning from the firſt cottage, ſituated below the church, was of the Langdales in the diſtance, but once they moved to

Why not simply say that familiarity will not diminish the effect of the sublime? Why are we “not likely” to be “insensible?” The conditional clause makes matters worse by confusing the “situated” experience of “sublime impressions” and philosophical reflection about such experiences. The hectoring “ought to be,” instructing us to develop our imaginations after the fact, rather defeats the “situated” moment. The move from the complex experiences recorded on the walk from Hawkshead to writing about aesthetic value and judgment proves fraught. Does the syntax betray the essential difficulty of aesthetics: moving from the “sensible” experience to constructions of the philosophical status and value of that experience? The walk revealed momentary glimpses of beauty and sublimity that were inseparable from associations flooding the viewer’s mind. Can we actually separate aesthetic value out from this experiential complexity?

Wordsworth tries his best, and succeeds in offering not a solution to this vexing problem, but rather an account of his struggles with it. Unsurprisingly, he begins by noting the affective power of sublimity and beauty, focusing on their emotional and psychological value. He avoids a full philosophical disquisition, stating: “Neither the immediate nor final cause of this [aesthetic experience] need here be examined” (33). Instead he inverts a common valuation of the two, asserting that neither “commonness [nor] frequency” will diminish such experiences, but this is “more strikingly felt in the influences of beauty” than “with respect to grandeur” (33). He makes the point explicitly: “though it is impossible that a mind can be in a healthy state that is not frequently and strongly moved by sublimity and beauty, it is more dependent for its daily well-being upon the love & gentleness which accompany the one, than upon the exaltation or awe which are created by the other” (33). Aesthetic theory, then as now, tends to concentrate on the sublime at the expense of the beautiful. Burke is notorious in this regard, and Kant makes matters worse as the sublime is the whole reason to formulate aesthetic judgment, given its place in the system building of the three *Critiques*. Aesthetic debates were a constant in Wordsworth’s intellectual life, and he agrees with much of the philosophical consensus:

I need not observe to persons at all conversant in the speculations that I take for granted that the same object may be both sublime & beautiful: or, speaking more accurately, that it may have the power of affecting us both with the sense of beauty & the sense of sublimity; tho' (as for such Readers I need not add) the mind cannot be affected by both these sensations at the same time, for they are not only different from, but opposite to each other. (33–34)

The absolute distinction between the two experiences holds true for the empiricist Burke and the idealist Kant. More surprising is the claim that a single object may elicit both affective responses. Although this is less surprising in the context of Wordsworth's walk from Hawkshead, in which the viewer's relationship to various mountains constantly shifted as they moved, creating ever-new experiences of various kinds. Wordsworth's double evocation of the qualified reader proves crucial, as familiarity with aesthetic speculations conditions how we see, at least after the fact. Contrasting such readers with visitors unfamiliar with "Mountainous Country," Wordsworth notes that the overwhelming sense of awe on our first experience of such sights holds true regardless of the age of the viewing subject.

At this early point, Wordsworth threatens to conclude his philosophical speculations without elaborating any further, fearing that philosophy might alienate the audience of the *Guide*. After apologizing that his discussion might prove "both tedious & uninteresting" (34), and conceding that a guidebook isn't the place for philosophical speculation, especially on a subject notorious for "the errors by which it has been clouded" (34), he nonetheless carries on with an account of the "principle laws" by which sublime and beautiful objects "everlastingly affect the mind" (34). To accomplish this goal he returns us to the western shore of Windermere, looking north to the Langdale Pikes. From this position, the Pikes form the "crown of a comprehensive Landscape," and produce what he calls a "grand impression and nothing more" (35). A "grand impression" falls short of sublimity, & Wordsworth develops his earlier claim that single objects can produce a variety of affective states, by shifting us through the landscape until we reach a position

where the Langdale Pikes *are* sublime: “if they be looked at from a point which has brought us so near that the mountain is almost the sole object of our eyes, yet not so near that the whole of it is visible, we shall be impressed with a sensation of sublimity” (35). In such a moment, the experience remains unorganized, “a sensation” which is involuntarily “impressed” upon us. The shift, then, from æsthetic experience to philosophy (the organizing of æsthetic value into a set of coherent principles) produces Wordsworth’s central formulation of a ‘theory’ of the sublime, suggestively referred to as an analysis of “the body of this [sublime] sensation” (35). Sensations are by definition unorganized, & this presents a challenge for a treatise that hopes to systematize our understanding of æsthetic experience while we move through the ever-changing landscape of the tour. The sublime then becomes an arresting event, stopping us in our tracks, demanding we take in the object that has occasioned it.

The fragment works like a more focused version of the walk from Hawkshead, resisting associations, honing in on the sublime event. However, in order for it to find a place in the *Guide* as a philosophical supplement, Wordsworth must isolate the constitutive parts of that event. He suggests three simultaneous “senses,” which combined, create the sublime: “a sense of individual form or forms; a sense of duration; and a sense of power” (35); further, “the effect depends on their co-existence” (35). Problems immediately ensue. Form alone, even the grandeur of the Langdales viewed from the right position, cannot be sublime. Why not? The answer lies in Wordsworth’s anxiety that his much-valued home scenes may not always affect even him. Thus he claims formal grandeur must be “contemplated under the notion of duration,” and further that the mountain must speak to us of “the duration belonging to the Earth itself” (36). While geological time is certainly sublime, contemplation of it cannot be part of an æsthetic experience. Contemplation itself casts the moment into the past. In a Kantian schema, we cease making a judgment, thus leave æsthetics behind, & entertain ideas of what makes the view good. The physical mass of the mountain may elicit awe or terror at first sight, but over time the scene becomes domesticated by repetition (one of the key reasons for the initial claim that, psychologically, beauty is to be preferred to sublimity). Nonetheless, that first view *is* sublime:

“a Child or an unpracticed person [one who has not yet contemplated] whose mind is possessed by the sight of a lofty precipice, with its attire of hanging rocks & starting trees, &c., has been visited by a sense of sublimity, if personal fear & surprise or wonder have not been carried beyond certain bounds” (38). The language of usurpation returns here: the “mind is possessed” and “visited” by the sublime. The vacillation between the sensational and the contemplative makes the exposition of the treatise difficult to follow here let alone evaluate. Theresa Kelley notes the problem of the child’s response in relation to “duration”: “Because a child’s sensation of sublimity is likely to be too caught up in ‘awe or personal apprehension,’ few children are likely to recognize an idea of duration in their experience of the sublime.”³ Quite, and in hoping to preserve the sublime as possible even in cases of repeated viewings of the identical scene, Wordsworth inadvertently introduces personal need into his system. To imagine perception of physical mass as simultaneous with perception of the duration of that mass ignores an unavoidable temporal interval from one to the other. The child reveals the folly of the formulation.

The essential confusion in Wordsworth’s exposition of key terms is made worse by a crucial deletion he made to the text. His original manuscript reveals a stark instance of how these formulations are a casting about for certainty. When the reader reaches the famous passage formulating the “three senses” which are simultaneously necessary for the sublime, they discover the word “three” above the crossed-out word “four,” and a deletion of an abandoned fourth “sense.” I want to stop a minute to restore this deletion: “The sense of motion, abrupt, rapid or precipitous as expressed by the outlines of the mountains before us” (35). This “sense,” removed from the philosophical schema, most closely describes our æsthetic experiences on the road from Hawkshead. 

-
3. Kelley, *Wordsworth’s Revisionary Aesthetics* (1988) 26–27. Kelley’s chapter “Archeologies” remains the most comprehensive discussion of “The Sublime & the Beautiful.” In it, she differentiates Wordsworth’s æsthetic formulations from Burke’s, and is particularly interested in Wordsworth’s intention to focus most strongly on the beautiful — an unfulfilled expectation. See Kelley, *ibid.*, 13–42.

FRAGMENTS

HAWKSHEAD & THE FERRY

WANT OF TIME, impatience to be forward, & other causes will hurry the great Body of Tourists past this first halting-place which I have recommended. But I hope the account of these excursions from the beaten track will not be found uninteresting in the perusal, even by such as do not visit the spots described. We now fall in with the ordinary road & proceed to Windermere by way of Hawkshead. 5

Before we leave the plain of the Vale of Conistone, we pass a house, the appearance of which shews that it has formerly been the Residence of a substantial yeoman or Estatesman. The Building is irregular & being somewhat neglected & decayed is the more picturesque on that account. Tall fir trees rise up around it with stems naked as masts, & the umbrella-like shade of their tops spreads a gloom & majesty over the humble fabric & the old fashioned garden. It is curious to observe here (& elsewhere) what pains has been taken to clip the yew trees into grotesque forms. One of these before us has been fashioned into a rude 10 15



2 will ... Tourists MS.²: will have hurried most Travellers MS. ¶ 3 recommended MS.²: recommended to them MS. ¶ 5 After perusal MS. *deletes*: while to such as proceed more leisurely MS. ¶ 8 Before we leave MS.²: Ascending the hill from Conistone Lake MS. Vale MS.²: Valley MS. a house MS.⁴: some MS.: an old substantial MS.²: a Farm MS.³. *Faintly inserted in pencil is*: a not noble. ¶ 14 humble MS.²: ancient MS. ¶ 15 After trees MS *deletes*: of this ¶ 16 grotesque MS.²: fantastic MS. ¶ 16 After fashioned MS. *deletes*: a [? rude] [?] seat.

likeness of a Man presenting a fowling-piece, as if to alarm the Traveller passing along the road. We should not be justified in concluding that the beautiful or stately growth of the forest in their natural shape had no attractions for the eyes of our ancestors who were so studious to disfigure, by the shears, those trees which, being planted by the side of their own doors, came the most frequently under their notice. This waywardness is in truth a step in the progress of refinement by a tie less gross than that of necessity: Man is thus connected with living Nature.

Yet in a Country so beautifully framed & prodigally adorned one cannot but be surprized at these instances of a busy propensity; & the perverseness with which the dwellings often turn their backs upon the finest Landscapes, even where there is not an excuse of catching a little sunshine, seems to shew that — though utter insensibility or absolute indifference to the general forms of Nature does not exist in any state of society, however rude — a relish for fine combinations of Landscape is assuredly an acquired taste. Of this cool contempt for the proffered bounty of Nature we have a striking instance as we ascend the hill. A little above the Cottage just passed, stands a gentleman's House, preferring a view across the road & a blank hill side, with a patch [of] northern sky, to a noble prospect of the Lake stretching southward & which, tho' hidden from the house, may be seen from an alcove in the pleasure ground behind, at a short distance from the door. There are, I know, many persons not insensible to the beauties of scenery who, in the choice of a scite for their residence, would rather avoid than seek a fine prospect from their windows, even if it could be procured



18 concluding MS.²: inferring MS. ¶ 19 *After* that MS. *deletes*: a tree ¶ 20 who were so MS.³: who took from MS.: who took so much pains MS.². * ¶ 26 instances MS.²: uncouth [*faintly del. with pencil*] instances MS. ¶ 29 shew] *Faintly altered in pencil to*: shews ¶ 31 a relish *Edd.*: that a relish MS. ¶ 34 the hill MS.³: the hill with the road from the Cottage just past MS.: along the hill side MS.². ¶ 35 preferring MS.²: fronting the road MS. of *Edd.*: *om.* MS. ¶ 36 prospect MS.²: view MS. ¶ 37 & which, tho' MS.³: & which is planted out behind MS.: but which MS.². ¶ 38 *After* ground MS. *deletes*: a few hundred [? yards] at *Edd.*: in at MS. door MS.²: house door MS. ¶ 39 scenery MS.²: Nature MS.

with a southern aspect & without the price of exposure to bleak winds. They think that it is more desirable to be tempted out of doors in search of entertainment of this kind, & apprehend that the best display of Nature's wealth would tire the mind, if constantly obtruded on the sight. 45
 But this weariness or indifference cannot ensue without a defect in the mind itself, for a landscape is a living thing, & the varieties of nature — infinite in themselves — are no where more affectingly exhibited than in the visionary regions of distance. How many splendid appearances of the sun rising or setting upon the sea or among distant mountain tops 50
 — how many phenomena of lights & shadows, of glorious vapours, & showers & storms coming in and clearing up are lost to those who have no chance of seeing these changes but when wandering out of doors! The most soothing house prospect is not an adequate recompence for the scanty allowance which from its seclusion it must necessarily yield of 55
 these grand exhibitions. In the choice of a situation, let sunshine & shelter be deemed indispensable, for tho' they may not be necessary to youth & to those who are in vigorous health, yet accidents of sickness & the unavoidable chillness of old age require this comfort & protection. But if 60
 where a comprehensive picture, visible from the window & brought even to the fire side, may be united with these primary recommendations, it is an error not to accept what the situation offers, tho' the reasons for the refusal may not actually imply what they will certainly have the appearance of — a sullenness against Nature. I have already contended that we are bound by the laws of taste not to disfigure a beautiful Country, 65
 or break in upon its composure by flaring edifices placed injuriously to the feelings of others for supposed advantages of our own; & I have already protested against that craving for extensive prospect which would



43 more desirable MS.²: better MS. ¶ 44 the best display MS.²: the most beautiful exhibitions MS. ¶ 45 *After sight MS. deletes: but [this effect cannot del.] though I have already protested ... and continues as in 67–73, where we will record the variants.* ensue without MS.²: follow w MS. ¶ 51 lights & shadows MS.²: storms & [? meteors] MS. ¶ 62 not to accept MS.²: to turn away from MS. ¶ 66 placed injuriously MS.²: improperly placed MS. ¶ 67 own; & Edd.: own. & MS.

70 prompt the buidler to fix his habitation where it may stare ☞ be stared
 at, after the manner of a trio of houses in a certain county which, from
 the absurdity of their appearance in this respect, have been severally
 nick-named by the Country-people Glare-at-'em, Glare-thro'-em, ☞
 Glare-o'er-'em. With those, therefore, to whom I am recommending ex-
 75 tent of prospect, this opinion will have a better chance of being listened
 to, and the giver of it may claim credit for sharing their aversion to this
 kind of exposure ☞ for sympathy with the modesty of their feelings.

A ¼ of a mile higher up the hill, near some Cottages called Hollin-
 bank, will be found, both above ☞ below the road, excellent points from
 which to take a last view of the Lake ☞ Vale of Conistone we have left.

80 A mile farther on, we begin to descend into the Vale of Hawkshead,
 having from the high ground a sight of the upper part of Windermere
 stretching to the left. In the first cluster of houses we come to, named
 Hawkshead hill, stands a meeting-house by the road side, belonging to
 a congregation of Anabaptists, called by the Country people who are
 85 not of their own persuasion "Whigs." The Building is mean, ☞ on the
 outside has so little to distinguish it as a place of worship that one might
 think it had been so constructed in an intolerant age for the purpose of
 avoiding notice; but this Conventicle is endowed with Lands that pro-
 duce a respectable income for the Minister. I [? point] the Passenger's
 90 attention to that object because this is the only establishment of the kind
 that I know of among these Mountains. Behind runs a streamlet which



69 where MS.²: upon a hill top or high on a naked hill side where MS. ☞ after
 MS.²: in MS. ☞ 70 certain MS.²: neighbouring MS. ☞ 73 o'er-'em. MS.²: o'er-en;
 yet MS.* ☞ 74 prospect MS.²: prospect from their windows as many MS. ☞ 75
 sharing MS.²: being in sympathy MS. ☞ 77 near some Cottages called MS.²: at a
 place called MS.** ☞ 82 come to MS.²: come to on the left MS. ☞ 83 *After* road
 side MS. *deletes*: which having little of the appearance ☞ 85 *After* "Whigs" MS.
deletes: behind this ☞ 87 think MS.²: think that MS. so constructed MS.²: erected
 MS. ☞ 88–89 but this ... produce MS.²: Lands are settled upon the Minister
 doing duty here from which proceeds MS. ☞ 89 point MS.²: mention this MS.
 ☞ 91 among *Edd.*: in MS.: [among *del.*] MS.² ☞ 91 runs a *Edd.*: [? there or this] is a
 [small Cemetery reservoir *del.*] runs streamlet MS.

is occasionally diverted into a reservoir wherein Adults are dipped, some coming from a considerable distance for this purpose. A little detached from the building lies also a small Cemetery, with one low headstone in the centre. The inscription is scarcely to be traced on account of the lichens that have crept over the stone. This obscure burial place is of a character peculiarly melancholy. The ground is humbly fenced, like [? any] of the neighbouring fields, & not a tree planted to dignify or adorn it. But among this little company of graves, how much mortal weariness is laid at rest, how many anxieties are stilled, what tender scruples & fearful apprehensions removed forever! 95 100

To this congregation, who [?] [? devout worship], belonged many years ago a Man oppressed by religious melancholy, whose residence was at the head of the wild valley of Langdale. One day he rose up from the table where he had been reading his Bible & dropped some words intimating that he should be seen no more. It is remarkable that those who heard him speak to this effect were not induced from apprehension of some ill consequence to follow his steps. But as he did not return, search was made after him when too late, & continued both in his own neighbourhood & thro distant parts of the Country; no tidings could be gained of him. It happened, however, that long after while a Shepherd was passing along the bank of a rugged gill near the head of Langdale, his dog brought from below a bone which the Shepherd might not perhaps have noticed, but a Person who was with him suggested that it belonged, as he phrased it, to the body of a Christian. Upon this, they descended into the ghyll, & other human bones were found 105 110 115



93 *After* purpose MS. *deletes*: not [?]ing which occasions, does not meet with much [? respect] from the minds [?] detached MS²: detached only MS. ¶ 95–6 is scarcely ... stone MS²: is difficult to read almost overgrown with lichens — this is a solitary & melancholy spot MS. ¶ 96 burial place MS²: burial place with the small company of graves which it contains has a MS. ¶ 98 any MS²: one MS. ¶ 98 not a tree]* ¶ 98 dignify *Edd.*: dignity MS. ¶ 100 is MS²: here is MS. ¶ 109 him MS²: the Man MS. ¶ 109–10 & continued ... & thro MS²: not only in his own neighbourhood but in MS. ¶ 112 along MS²: by MS. ¶ 116 they ... ghyll MS²: search was made MS.

that had been cast up by the torrent among the rocks & bushes. These were carefully collected up, & it not being doubted that they were the remains of this unhappy Man who had disappeared, they were brought
 120 to be interred in this burial ground. As the circumstances had made much impression in the neighbourhood, a large company attended, and a sermon was delivered from the text "How can these dry bones be quickened." Doubtless, the Preacher, in treating the subject of the resurrection of the Body, would not overlook upon this occasion that
 125 most sublime passage of Ezekiel where the Prophet speaks of himself as set down in the valley of dry Bones. "And he said unto me, Son of Man, can these bones live? And I answered, O Lord God, Thou knowest."

Proceeding, we are soon after greeted by the white Church of Hawkshead standing conspicuously on a Hill, a cheerful salutation & particularly so for those whose minds it may relieve from such serious reflections as the [blank] House of worship which we have left & its appurtenances will naturally lead to.

At the foot of the hill within ½ a mile of Hawkshead stands by the road side an ancient Building, named Hawkshead Hall, which yet
 135 retains in the stone work of the windows & gateways some interesting fragments of gothic architecture. In this house the Abbot of Furness kept residence by one or more Monks, who performed divine service in the Church & other parochial duties in that neighbourhood. There still remains a court room over the gate-way where the bailiff of Hawkshead
 140 held court & distributed justice in the name of the Abbot.

Passing over Gallow-barrow, a low hill probably so named from its having formerly been a place where criminals were executed under the jurisdiction of the Abbot, we arrive at the little Market Town of



117 among] altered from amongst ¶ 118 collected MS.²: gathered MS. ¶ 122 delivered from the text MS.²: delivered upon the occasion from the text MS.: preached by the Minister upon the occasion from the words as I have been told MS. A. ¶ 124 would not overlook MS.²: would remind his [? listeners *del.*] [? hearers] MS.* ¶ 134 Building, named MS.²: Building on the left called MS. ¶ 135 stone work of MS.²: window MS.** ¶ 141 Gallow-barrow MS.²: Gallow-barrow hill & [?] MS. named MS.²: named during MS. ¶ 143 little MS.²: small MS.***

Hawkshead, pleasantly situated at the foot of a range of small cultivated or woody hills rising irregularly behind each other & backed by a ridge of bare fells. On the top of the hill which screens the Town stands the Church, overlooking the Valley, the southern extremity of which is filled by a Lake called Esthwaite water. Immediately under the Church yard on the eastern side stands the Grammar School house, founded & liberally endowed by Archbishop Sandes, a Native of this neighbourhood. 145

The munificence of this Prelate & the partiality which would naturally be felt by those amongst whom he had been born for one who rose to so high a station in the Church would perhaps have some tendency to reconcile the rude people of this district to the changes made by the reformation, from which at first they had been extremely averse, not only for reasons generally felt through the nation, [but also] on account of their attachment to their ancient Lords, the Abbots of Furness. A fisherman in this town, who stiled himself the Earl of Poverty, was one of the most conspicuous leaders in the famous pilgrimage of Grace which disturbed the northern Counties in the time of Henry the Eight. How far this neighbourhood was committed in that insurrection & with what regret the people then looked back upon the institutions that had been destroyed may be inferred from a perusal of the following Summons from the chief Captains of the Commonalty assembled in pilgrimage: 150

To the Commyns of Hawkside Parish, Bailiffs, or Constables, with all the Hamletts of the same. 155

Welbeloved we greet you well; whereas our brother Poverty, (the fisherman above spoken of) & our brother Rogers goith forward, is openly for the aide & assistance of your faith & holy church & for the reformation of such abbeys & monasteries, now dissolved 160 170



145 irregularly MS.²: irregularly in [? stages] MS. ¶ 147 Valley MS.²: Valley towards MS. ¶ 151 After Prelate MS. *deletes*: the high station he rose to in the Church the dignity ¶ 152 had been MS.²: were MS. ¶ 156 but also *Edd.*: *om.* MS. ¶ 160 in the time of MS.²: in Henry the eighth MS. ¶ 161–2 with what regret MS.²: what interest the People took in MS. ¶ 163 from MS.²: by MS. ¶ 163 After Summons MS. *deletes*: No.



COLOPHON

FRAGMENTS was typeset in InDesign 5.0.

The text, titles, and page numbers are set in *Adobe Jenson Pro*.

Book design & typesetting: Alessandro Segalini

Cover design: Contra Mundum Press

Cover image: Up for Air, Langdale Pikes © 2011 Stewart Smith

Photography. Shot date: January 21, 2011

FRAGMENTS

is published by Contra Mundum Press

and printed by Lightning Source, which has received Chain of

Custody certification from: The Forest Stewardship Council,

The Programme for the Endorsement of Forest Certification,

and The Sustainable Forestry Initiative.



Contra Mundum Press New York · Berlin

CONTRA MUNDUM PRESS

Contra Mundum Press is dedicated to the value & the indispensable importance of the individual voice.

Contra Mundum Press will be publishing titles from all the fields in which the genius of the age traditionally produces the most challenging and innovative work: poetry, novels, theatre, philosophy — including philosophy of science & of mathematics — criticism, and essays. Upcoming volumes include Oğuz Atay's *While Waiting for Fear*, Mallarmé's *The Book*, and Sándor Tar's *Our Street*.

For the complete list of forthcoming publications, please visit our website. To be added to our mailing list, send your name and email address to: info@contramundum.net



Contra Mundum Press

P.O. Box 1326

New York, NY 10276

USA

info@contramundum.net

OTHER CONTRA MUNDUM PRESS TITLES

Gilgamesh

Gh erasim Luca, *Self-Shadowing Prey*

Rainer J. Hanshe, *The Abdication*

Walter Jackson Bate, *Negative Capability*

Mikl os Szentkuthy, *Marginalia on Casanova*

Fernando Pessoa, *Philosophical Essays*

Elio Petri, *Writings on Cinema & Life*

Friedrich Nietzsche, *The Greek Music Drama*

Richard Foreman, *Plays with Films*

Louis-Auguste Blanqui, *Eternity by the Stars*

Mikl os Szentkuthy, *Towards the One & Only Metaphor*

Josef Winkler, *When the Time Comes*

SOME FORTHCOMING TITLES

Josef Winkler, *Natura Morta*

Fernando Pessoa, *The Transformation Book*

Mikl os Szentkuthy, *Prae*

Federico Fellini, *Making a Film*

ACKNOWLEDGEMENTS

I would like to thank Jeff Cowton & Rebecca Turner,
the Curator and Assistant Curator, of the Jerwood
Centre for their kindness and help in negotiating the
manuscripts. They made my labor a pleasure. And I
would also like to thank the Wordsworth Trust for
allowing us to reproduce a page of this
fragile manuscript.



Alan VARDY

Kind regards are due to Lynette Owen for her
congeniality and patience, though it is most especially
her grace in accepting a significant if not challenging
request — at the witching hour no less — which we
are truly grateful for. This willingness has resulted
in the very edition you now hold in your hands,
reconfigured as it was in the heart of October,
long after its initial gestation,
& while on the road.



Rainer J. HANSHE

Featuring an extended introduction by scholar of British Romanticism, Alan Vardy, *Fragments* consists of Wordsworth's philosophico-æsthetic prose fragment "The Sublime & the Beautiful" and "Hawkshead & the Ferry." While fragmented, unfinished, almost certainly abandoned by the author, the difficulties of the former text no longer appear fatal so much as evidence of Wordsworth's rigorous struggle to come to terms not only with his own æsthetic experiences, but with the philosophical æsthetics of his epoch. What were once read as confusions may now be seen as productive of complex accounts of lived affective experiences. In critical terms, current æsthetic occupations have perhaps finally found Wordsworth's text.

By placing the prose fragment in a separate appendix, the original editors of Wordsworth's *Prose Works* removed it from its actual place in *The Unpublished Tour*. New analysis of the manuscripts reveals that "The Sublime & the Beautiful" is actually part of the *Tour*. In reprinting the "Hawkshead & the Ferry" section of the *Tour*, our edition restores this original context, lost in the standard Oxford edition. The prose fragment begins in the precise place where "Hawkshead & the Ferry" ends — on the west side of Windermere looking north to the Langdale Pikes. Were the missing pages of "The Sublime & the Beautiful" to be recovered, the transition from picturesque viewpoint to speculation on the philosophical status of that view would be apparent.

Understanding the significance of our affective response to natural objects could not be more central to a Wordsworthian poetics predicated on the internalization of æsthetic sensations into perceptions and ideas, associations of one kind or another, & finally into the very stuff of the poetry. Fragmented or not, this prose treatise on a subject of such centrality to the poet's project can no longer be ignored. It is this general neglect that the present text hopes to address by publishing these fragments on their own for the very first time.

This edition of Wordsworth's *Fragments* ... makes widely available for the first time key texts that demonstrate how radically thoroughgoing Wordsworth's vision was. ... Alan Vardy brilliantly situates a Wordsworth who, in both small things and large, continues to renovate us. This is a landmark book in the continuing full understanding of the Romantic movement and demonstrates Wordsworth's seismic impact upon it.

—Nicholas Birns, The New School



Image, Front Cover:

Up for Air, Langdale Pikes

© 2011 Stewart Smith Photography