

## Nature's Education in Wordsworth's *The Prelude*

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William Wordsworth (1770–1850) has often been designated as a nature poet as he wrote many poems of nature. He is not only concerned with the visual perspective of nature that was remarkable in the eighteenth-century. As M. H. Abrams suggests, “the outer scene is not presented for its own sake but only stimulus for the poet to engage in the most characteristic human activity, that of thinking” (3).<sup>1</sup> The activity of the mind that is stimulated by the perceived nature becomes significant in his poetry.

*The Prelude: Or Growth of a Poet's Mind*<sup>2</sup> is one of the greatest of Wordsworth's poems in which nature and its relation to the human mind becomes the chief concern. As the poem's subtitle “Growth of a Poet's Mind” demonstrates, the poem depicts how his mind reaches its full growth by the influence of nature through his life. The poet aims to show the modifying power of nature by recollecting several points in time, beginning from his childhood, his days at Cambridge, and his experiences in revolutionary France.<sup>3</sup> Nature in these recollections is not only represented as rural landscape but sometimes as a creation of his imagination. There is a complexity in his discussion of nature that many critics have scrutinized from various aspects.

Although the poem offers Wordsworth's considerations on nature that may be characterized as Romanticism, *The Prelude* is imbued with the ideas of education of children. Jonathan Wordsworth sees Wordsworth's idea of nature in terms of education and states that the “central statement from *Was It For This* [is] about the poet's education through nature” (544). In this paper, I will discuss educational ideas, particularly Rousseau's, as the basis of Wordsworth's view of ideal education for children. However, Wordsworth is not a faithful follower of Rousseau in his idea of a child in nature.

Before moving on to the discussion of the educational aspects of nature in *The Prelude*, it will be appropriate to examine Wordsworth's concern with contemporary educational thoughts. There were many books on education which appeared when he was writing the poem as Robert Mitchell notes:

The late eighteenth century was marked by a publishing explosion in the theory and practice of education, as literally hundreds of treatises, essays, and pamphlets devoted to the topic of education appeared. (30)<sup>4</sup>

Joel Morkan discusses the reason for the increase of educational books in the historical context:

The increasing pressure of industrialization and the tremendous growth of urban populations caused profound social changes. This social ferment, in turn, had its effects on both educational theory and school-room practice. (249)

As Morkan points out, Wordsworth also sets out his own view towards the main current. According to Wordsworth, in the contemporary educational system, children are nurtured by adults along rationalist ideas of Locke and William Godwin in the fifth book of *The Prelude*. However, he objects to the idea that children should be fostered by books that aim to promote their intelligence and they are exaggerated as “the monster birth/Engender'd by these too industrious times” (V. 292–93).

In stead of teaching children by forcing them with practical knowledge, Wordsworth emphasizes the freedom of children. This is apparent from the experience when he was involved with a child's education in late 1797 in Thomas Wedgewood's educational schemes. He and his sister, Dorothy were employed to teach Basil Montagu's son, by keeping him indoors. Yet, instead of applying those patterns, they let him move free in the natural environment. This incident suggests that not only Wordsworth's experience of looking after a child but also his specific view towards education. With regards to his participation in looking after young Montagu, David V. Erdman asserts that “before meeting Wedgewood he had not articulated a single thought upon the subject of the influence of natural objects on the

growth of genius — nor had he made the slightest attempt at a biographical study of his own or anyone's mental growth" (497–98). What Wordsworth means by the influence of natural objects comes from Rousseau's idea of nature. According to Robert Osborn, he and Dorothy read Rousseau's *Emile Or Treatise On Education* (1762) for the education of the son of Basil Montagu.<sup>5</sup> In fact, Wordsworth had read *Emile* by 1796 and it is highly likely that he alludes to Rousseau's educational ideas demonstrated in *Emile*.

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Rousseau's educational book *Emile* lays out his radical vision of a child's education. The book emphasizes education through nature of the imaginary boy called Emile. Instead of book learning, Rousseau's emphasis is on learning through experience. Emile is to be fostered carefully looked after by a tutor in the natural environment rather than cities: "Men are devoured by our towns. In a few generations the race dies out or becomes degenerate; it needs renewal, and it is always renewed from the country" (26). What Rousseau says is that the social ills come from the separation between civilization and the state of nature. In respect of the significance of childhood, Rousseau stresses the child's development by first educating Emile in the natural surrounding. He believes in child's nature as fundamentally benign and that is not shaped or transformed by society. His insistence of children's education is to respect child's nature and not to be treated as adults:

Nature would have them children before they are men. If we try to invert this order we shall produce a forced fruit immature and flavourless, fruit which will be rotten before it is ripe; we shall have young doctors and old children. Childhood has its own ways of seeing, thinking, and feeling. (54)

Emile is looked after by a tutor so that he is provided the suitable rural environment in respect to his nature.

Like Rousseau, Wordsworth also places a child in natural environment in the first two books of *The Prelude*, entitled "Childhood and School-Time." It is based on his experience at Hawkshead, the games and play in which he takes part, and the days he interacts with the natural environ-

ment. It is mostly about his activities outside school in various areas of the Lake District. The child Wordsworth is free to experience the natural objects and the poet Wordsworth, from an adult's perspective, recalls his childhood how and why he was intimate with nature. As a child, though his interest was in the physical activities and not in nature for its own sake, he explains that he was conscious of the workings of nature at an early age:

Nature by extrinsic passion first  
 Peopled my mind with beauteous forms or grand,  
 And made me live them, may I well forget  
 How other pleasures have been mine, and joys  
 Of subtler origin; (I. 572–76)

The following lines are on how nature's involvement was essential to Wordsworth, a "favor'd Being," in childhood:

. . . But I believe  
 That Nature, oftentimes, when she would frame  
 A favor'd Being, from his earliest dawn  
 Of infancy doth open out the clouds,  
 As at the touch of lightning, seeking him  
 With gentlest visitation; not the less,  
 Though haply aiming at the self-same end,  
 Does it delight her sometimes to employ  
 Severer interventions, ministry  
 More palpable, and so she dealt me. (I. 363–71)

Nature is presented as a kind of teacher as Basil Willey suggests: "we find that 'Nature' has been acting as a sort of glorified parent or schoolmistress" (276) and gives both beauty and fear to a child's mind in the course of development. The child's impression of nature is both gentle ("gentlest visitation") and rigorous ("the touch of lightning") but one tempered by "severer interventions." The following two childhood episodes, known as "Spots of Time," are from Book I of *The Prelude*, portraying the child's keen perception of nature. The episodes illustrate how external objects are inspired to the child's mind and how this experience led to build up morality. The first remarkable episode is of the child who steals a trapped woodcock. The child runs around in a state of excitement where the woodcocks

are. The moon and the stars are shining above him and he is alone. In that silence, he is often carried away by strong feeling and steals a woodcock which was caught in his fellow's snare:

... sometimes it befel  
 In these night-wanderings, that a strong desire  
 O'erpower'd my better reason, and the bird  
 Which was the captive of another's toils  
 Became my prey; (I. 324–28)

This immediate experience gives him not the beauty of the natural objects. Afterwards, the boy hears the sound and he is reprimanded by nature around him:

... when the deed was done  
 I heard among the solitary hills  
 Low breathings coming after me, and sounds  
 Of undistinguishable motion, steps  
 Almost as silent as the turf they trod. (I. 328–32)

Child's experience brings him the feeling of guilt for what he had done. What the child perceives is physical but rather his own moral response to external nature. It is possible to say that the boy's morality is built through the direct experience. In terms of morality and experience, this episode is often scrutinized by critics in reference to David Hartley's theory of the association of ideas. Hartley, a tradition of empiricists, believes that the mind is passive, like Locke's idea of mind as "tabula rasa." R. L. Brett and A. R. Jones explain Hartley's idea to this episode in the way Hartley relates experience and morality:

In accordance with this strict empiricism Hartley had stressed the importance of sensation as the basis of all our knowledge, including our moral principles. Morality, on such a view, was the product of experience, built up from the effects of environment upon one's personal development. (20–21)

The workings of the mind happen by associations of ideas, which are related to sense experience.

There is another episode that describes the way the child learns through

natural experience. Similar to the first, another episode is of the child stealing a boat on the shore of Patterdale one summer evening. He takes some shepherd's boat without permission. He starts to row the boat away from the shore and sees the craggy mountain ahead of him and the stars in the sky. Like the first episode, after rowing the boat a little further, he sees a cliff coming out behind the mountain:

When from behind that craggy steep, till then  
 The bound of the horizon, a huge cliff,  
 As if with voluntary power instinct,  
 Uprear'd its head . . .  
 . . . the huge cliff  
 Rose up between me and the stars, and still,  
 With measur'd motion, like a living thing,  
 Strode after me. (I. 405–12)

For the boy, the cliff is no longer described as a natural phenomenon. Nature is presented as an undistinguishable, “undetermin'd sense/Of unknown modes of being”:

. . . and after I had seen  
 That spectacle, for many days, my brain  
 Work'd with a dim and undetermin'd sense  
 Of unknown modes of being; 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 mov'd slowly through my mind  
 By day and were the trouble of my dreams. (I. 417–27)

Like the first episode of bird snaring, the boy's sense experience of nature leads him to learn morality. The direct experience gives the child to build up both moral and intelligence. Richard W. Clancey observes the unfamiliar images of nature that occurs in his mind as “his imagination which has configured nature in this context as a judgemental force” (142). The intuitional perception of nature brings the impression of “darkness” and “blank desertion” in the child's mind. The “darkness” and “blank desertion” could

be considered as the darkness and light of life that the child penetrates through nature by the workings of child's imagination. In both the bird snaring and the boat stealing episodes, child's experience of the external world leads to the development of moral sense as Ben Ross Schneider argues: "An individual responsive to the sensations created by the external world — beauty and fear — could partake of its moral strength" and "Thus nature 'teaches'" (237). The child receives a benevolent moral lesson from nature.

In terms of the two childhood episodes discussed, it is possible to consider that the framework of Wordsworth's childhood experiences through nature presupposes the empiricist philosophy. However, there is difficulty to consider only from this principle. There is a scene where the poet describes not only the passiveness of the mind, like Hartley's principle of association where he says "the moral sense 'is' generated in us mechanically" (Willey 153). Whereas Hartley's Association's idea is described as mechanical, Wordsworth's is more likely to be organic. He learns through sense experiences, but his response to what has happened is not only the passive sensation but also a mental response. In Book II of *The Prelude*, the baby's perception of the physical world is presented. Baby's sense is not only passive but also active. According to David S. Miall, Wordsworth may have wanted to say "that the formative feelings are active, hence innate to the infant, and that they are bestowed by the mother on an infant who is initially passive and who requires 'awakening'" (237). The baby perceives the external world but it is not merely an agent, but it "is a force pulling him towards the whole" (Norton 78):

Emphatically such a Being lives,  
 An inmate of this active universe;  
 From nature largely he receives; nor so  
 Is satisfied, but largely gives again;  
 For feeling has to him imparted strength,  
 And powerful in all sentiments of grief,  
 Of exultation, fear, and joy, his mind,  
 Even as an agent of the one great mind,  
 Creates, creator and receiver both,  
 Working but in alliance with the works

Which it beholds. (II. 265–75)

The baby's mind not only works passively but also actively towards the external World. The baby's feeling functions actively towards nature though he receives much from nature. Like Miall's discussion of sensation presented in the lines of the infant, feeling is both active and passive and this begins from infancy: "The relationship of mind and nature, which is mediated by the feelings, is thus seen at time strictly as the genesis of mind by nature, at another time as the creation of nature by the mind" (243). William Walsh presents the importance of feeling in learning: "the permanence of learning depends on discernment charged with the energy of feeling" and "the cultivation of intelligence is not to be separated from the progress of the affections. Between the learner and the learned, the mind and the object, there must be not only a cognitive but also an affective relationship" (48). The significance of feeling is also depicted in Wordsworth's view of nature. Nature that intervene in child's activity could be scrutinized as a spiritual being. Still, Wordsworth's emphasis is more likely to be on the "beatings of the heart":

Wisdom and Spirit of the universe!  
 Thou Soul that art the Eternity of Thought!  
 That giv'st to forms and images a breath  
 And everlasting motion! Not in vain,  
 By day or star-light thus from my first dawn  
 Of Childhood didst Thou intertwine for me  
 The passions that build up our human Soul,  
 Not with the mean and vulgar works of Man,  
 But with high objects, with enduring things,  
 With life and nature, purifying thus  
 The elements of feeling and of thought,  
 And sanctifying, by such discipline,  
 Both pain and fear, until we recognize  
 A grandeur in the beatings of the heart. (I. 428–41)

Nature is presented as "the Eternity of Thought" and breathes to "forms and images" of the natural world. Wordsworth seems to retrieve the religious faith that was declining in the Enlightenment by giving moral and religious aspect of nature.<sup>6</sup> However, his belief turns inside to the human's

heart. According to Raymond Dexter Havens, child's experience through nature that is personified and intrudes into the child's mind in the episodes is not a spiritual being but the development of feeling:

. . . in the first two books of *The Prelude*, — snaring woodcocks, bird-nesting, rowing . . . — there is joy, a sense of beauty and of mystery, often there is uplift, but no communion with a high power. It was the voice not of God but of mountain torrents that was carried far into the heart of the boy. (183)

The visitation of the personified nature is neither the presentation of God nor its revelation. Rather, the emphasis is on the “beatings of the heart,” as Havens further explains:

The “Wisdom and Spirit of the universe” passage speaks of feeling and thought as purified and sanctified, not until we are raised to communion with the divine, but until we recognize a grandeur in “the beatings of the heart.” (183)

It is not the perception of the presence of God in natural landscapes but in the child's feelings that becomes important in the development of the child. The pangs of heart transcend rational thinking.

In terms of the workings of the child's feelings, Wordsworth's idea of perception is identical to Emile's perception of nature. In the fourth book of *Emile*, Rousseau discusses the child Emile's acquisition of knowledge by presenting a substantial account of nature under the title of “The Profession of Faith of the Savoyard Vicar.” The central argument is the idea of nature, the Creator of the universe and its creature, and he goes on to the discussion of the basis of religious faith. This is explained by the figure of a priest, who is likely to be Rousseau himself. The priest, though he turns away from the conventional religion, does believe that God created the universe. His emphasis is on feeling and not on reason:

To exist is to feel; our feeling is undoubtedly earlier than our intelligence, and we had feeling before we had ideas. Whatever may be the cause of our being, it has provided for our preservation by giving us feeling suited to our nature; and no one can deny that these at least are innate. (253)

His emphasis is on the freedom of the human will:

Conscience! Conscience! Divine instinct, immortal voice from heaven;  
sure guide for a creature ignorant and finite indeed, yet intelligent and  
free; infallible judge of good and evil, making man like to God! (254)

It is by feelings that humans are lead to truth, not in accordance to reason: “everything that I feel to be good is good, everything that I feel to be evil is evil: the best of all casuists is the conscience” (254).

As already mentioned, Rousseau depicts child’s feeling as essentially natural, and not to be contaminated by the social institution, and Wordsworth also goes into the discussion of the workings of the child’s mind not as mechanical but more likely to be organic:

A Child, I held unconscious intercourse  
With the eternal Beauty, drinking in  
A pure organic pleasure from the lines  
Of curling mist, or from the level plain  
Of waters colour’d by the steady cloud. (l. 586–93)

Wordsworth’s infant capacity is not like Locke’s child who is born “*tabula rasa*,” but like Rousseau’s child of nature. Rousseau believes that a child should be educated according to nature, and learns to reinforce its natural impulses, though Wordsworth brings the relation between the child and nature without the involvement of adult’s observation.

Both Rousseau and Wordsworth respect child’s capacity. However, Rousseau’s aim of education is not only the nature’s education but to lead child’s nature to civilization. Therefore, his idea of education is not only to keep the child’s innocent. He presents three ways of education:

This education comes to us from nature, from men, or from things.  
The inner growth of our organs and faculties is the education of  
nature, the use we learn to make of this growth is the education of  
men, what we gain by our experience of our surroundings is the  
education of things. (6)

He presents the three different ways of education and the person who follows these principles will be well brought up. To bring happiness, nature’s education has to be integrated with the civilized education. Wordsworth’s

child in *The Prelude* is often isolated from the civilization and innocent child is protected from social ills. Judith A. Plotz focuses on the child by arguing that Wordsworth's child is isolated from social institutions: "To identify childhood with nature means that children are conceived as existing free of the social net. Like flowers and breezes, like birds and stones, children exist outside of the context of cultural instructions — of schools, of the state" (24). Wordsworth shows the child's capability by presenting its relation to nature. The child's keen sensation is stimulated through his natural experience. This is what can be understood in Rousseau's *Emile*. *Emile* is educated through nature in the respect to his innate feeling. Nevertheless, there is an inconsistency in the child's development. Whereas Rousseau's education of child in nature is efficient in the process of becoming adults and leads to human happiness, Wordsworth's child is rather entrusted to nature.

## 2

There is ambiguity in Wordsworth's belief in the child's education through nature. In Book V of *The Prelude*, the education through nature is presented as Wordsworth's ideal way of educating children. In the fifth Book, Wordsworth presents his ideal children as follows:

A race of real children, not too wise,  
 Too learned, or too good; but wanton, fresh,  
 And bandied up and down by love and hate,  
 Fierce, moody, patient, venturous, modest, shy. (V. 436–39)

Wordsworth emphasizes child's intense sensation and not the children who are contaminated by the conventional educational system. In the foil for children being educated under adult's supervision, the story of "The Boy of Winander" is presented. The original version was written in the winter of 1798–99 and first published in *Lyrical Ballads* (1800) under the title "There was a Boy." This poem is also about the relation between a child and nature and is included in Book Five as a foil to the contemporary education.

The narrator begins the poem about the boy of Winander. The boy is separated from other children and is left by himself in nature. In the

evening, the boy stands alone by the lake and blows “mimic hootings” to the silent owls in expectation that they might reply him back:

There was a Boy, ye knew him well, ye Cliffs  
 And Island of Winander! many a time  
 At evening, when the stars had just begun  
 To move along the edges of the hills,  
 Rising or setting, would he stand alone  
 Beneath the trees, or by the glimmering Lake,  
 And there, with fingers interwoven, both hands  
 Press'd closely, palm to palm, and to his mouth  
 Uplifted, he, as through an instrument,  
 Blew mimic hootings to the silent owls  
 That they might answer him. (V. 395–99)

As if the owls are responding to the boy's hootings, the owls' cries begin:

Responsive to his call, with quivering peals,  
 And long halloos, and screams, and echoes loud  
 Redoubled and redoubled; concourse wild  
 Of mirth and jocund din! (V. 401–04)

There seems to be resonance between the owls and the boy and their exchange shows the benevolence of nature involving in the child's development. However, their relation is not like the nature and the child described in the episodes of boat stealing and bird snaring. The boy's experience of natural surroundings does not completely involve in the development. In the next stanza, their hootings subsides before the boy's participation and the “silence” raptures the relation between them:

Then sometimes, in that silence, while he hung  
 Listening, a gentle shock of mild surprise  
 Has carried far into his heart the voice  
 Of mountain torrents; or the visible scene  
 Would enter unawares into his mind  
 With all its solemn imagery, its rocks,  
 Its woods, and that uncertain Heaven, receiv'd  
 Into the bosom of the steady Lake. (V. 405–14)

As Geoffrey Hartman argues, there is “at once impasse and promise of

development" (299).<sup>7</sup> In this stanza, the boy is confronted with the "gentle shock of mild surprise" and this is what Hartman calls as impasse. According to Heather Glen, what this shock presents is that it "prefigures the shock of death" (267). In stead of the continuity of exchange given between the boy and the owls, the interruption caused by "silence" followed by "shock," which prefigures death may also present the inconstancy of the child's intense sensation and could relate to the mortality of child's sensibility. Wordsworth does not specify the educational aspect of nature but nature in this stanza is not only benevolent and what are fore grounded in this description is the natural objects in the universe. In terms of the nature depicted in these lines, the nature which is contrasted to the Boy's hootings, Wordsworth may have had in his mind the idea of Newtonian science that he had learnt at Cambridge. Here, the movement of stars is emphasized. Geoffrey Durrant discusses the nature in this poem as "the inexorable movement of the heavens" (25).

The boy's correspondence with the natural objects is put to an end and the poet talks about the death of the boy. The boy of Winander episode ends with the poet saying that the boy died before becoming an adult:

This Boy was taken from his Mates, and died  
 In childhood, ere he was full ten years old.  
 — Fair are the woods, and beauteous is the spot,  
 The Vale where he was born; the Churchyard hangs  
 Upon a Slope above the Village School,  
 And there, along that bank, when I have pass'd  
 At evening, I believe that oftentimes  
 A full half-hour together I have stood  
 Mute — looking at the Grave in which he lies. (V. 414–22)

In the lines to follow, in addition to the description of the boy's death, there becomes visible the Village School and the Churchyard. According to the contemporary educational system, it was the Church that had to do with children's learning. It may be possible to say that there is an ambiguity in Wordsworth's view of education as concerning religion:

Even now, methinks, I have before my sight  
 That self-same Village Church; I see her sit,

The throned Lady spoken of ere while,  
 On her green hill; forgetful of this Boy  
 Who slumbers at her feet; forgetful, too,  
 Of all her silent neighbourhood of graves,  
 And listening only to the gladsome sounds  
 That, from the rural School ascending, play  
 Beneath her and about her. (V. 423–31)

It becomes apparent that this scene presents both Wordsworth's ideal education and the reality, which represents the conventional education. The poet's grief that the boy in nature has no place in the contemporary educational system, which for the poet is represented by the sound of innocent children laughing. Children are mocked and they are ignorant of the adult's authority. The boy's death can be understood as Wordsworth's idea that both sensation and creativity are not immortal and its functions will stop when people die.

### Conclusion

By focusing the child's relation to nature in *The Prelude*, there is benevolence of nature and the emphasis is on the development of the child's mind. The child experiences through nature and the sense experience builds morality in childhood. Therefore, nature is described as a role of a teacher. Rousseau, like Wordsworth, also showed respect to the child's ability and suggests learning through nature, away from the society. His belief is on child's feeling rather than reason that become important in the process of education. However, in terms of the child's working of the child's mind, the child's mind is not only passive but also active towards the external world. This is because Wordsworth's emphasis is on the child's sensation and its creativity. What is likely to be different from Rousseau's education is that the nature in *The Prelude* is left to the child, whereas Rousseau educates the child to be civilized.

In spite of the mutual relation of nature and the child, Wordsworth's thought on the continuity in the child's development is ambiguous. The boy of *Wanderer* is put to death and the boy's development is not assured. The natural surroundings are put forth compared to the boy's cry to the

owls. This may be considered that the child's sensation and its creativity will fade as the child becomes older. The nature is presented not as benevolent but rather the immovable force of nature and is compared to the mortality of child's capability.

#### Notes

1 Quoted from Aidan Day's *Romanticism*. London: Routledge, 1996.

2 All the quotations of *The Prelude* are from *The Prelude or Growth of a Poet's Mind*. Edited by Ernest de Selincourt. Second edition. Oxford: Clarendon Press, 1959. *The Prelude* is an autobiographical poem published posthumously in July 1850 as Wordsworth wrote to Sir George Beaumont in May 1805: "the Poem on my own life" and "a thing unprecedented in literary history that a man should talk so much about himself." This long poem now exists in various versions due to the revisions of the manuscript throughout his life: the first draft *Was It For This* was written during his stay in Germany in 1798; the two-part *Prelude* in 1799; the five-book *Prelude* in 1804; the thirteen-book *Prelude* in 1805, and the fourteen-book *Prelude* in 1850. The version examined in this study is the 1805 version, which can be seen as the first complete version, as Wordsworth himself stated in the Advertisement: "The following Poem was commenced in the beginning of the year 1799, and completed in the summer of 1805" (509).

3 The recollections of Wordsworth's past events are presented in *The Prelude*. The recollections are put into episodes and the episodes are often considered as what Wordsworth calls "The Spots of Time." They are not only the memories of the places and the actual events but also the product of his poetic creativity.

4 Quoted from *Encyclopedia of the Romantic Era, 1760–1850*. Edited by Christopher John Murray. New York: Fitzroy Dearborn, 2004.

5 See *Wordsworth's Reading 1770–1799*. Edited by Duncan Wu. Cambridge: Cambridge University Press, 1993.

6 Jonathan Bate considers the morality of nature in the reference to religion and Enlightenment in "Wordsworth, Ruskin, and the Moral of Landscape" *Literature and Belief* 10 (1990): 1–23.

7 Quoted from *The Wordsworthian Enlightenment: Romantic Poetry & the Ecology of Reading*. Edited by Helen Regueiro Elam and Frances Ferguson. Baltimore: Johns Hopkins University Press, 2005.

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