Wordsworth and America


19 Dove Cottage Manuscript A/Peabody/3. Unless otherwise noted, future citation of Peabody manuscript may be assumed to be from this source. Other references to manuscripts in the Wordsworth Library will be noted in the text as (WLMS).

20 WLMS A/Channing /1.


26 See the final chapter of Stephen Gill’s *Wordsworth and the Victorians*.


Textual issues and a guide to further reading

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Textual issues

Students of Wordsworth are confronted with an unusual array of different editions, especially of the poetry, which represent much more than commercial competition. Some of the leading issues in contemporary textual criticism have been pioneered in the conception of these editions as they have progressively sought to redefine the poet’s works. So much is this so that an informed choice of texts must nowadays be the basis of any serious engagement with Wordsworth’s writings.

The prevailing questions have been long standing. Wordsworth’s extraordinary lifelong habits of constant revision presented his nineteenth-century editors with the problem of judging the relative status of many considerably variant readings and versions. Though his final intentions were authoritatively registered in his latest edition of Poetical Works, 1849–50, those readings indirectly efface previously completed works which had in many cases already produced a separate history of reception. Also, from Poems, 1815 the poet arranged his poems according to a psychological or subject focus system which for the most part ignored a chronological reading. While Edward Dowden followed Wordsworth’s final wishes in respect of versions and arrangement (the ‘Aldine’, 1892–3), as did Thomas Hutchinson in his edition of Poetical Works (the ‘Oxford’, 1895), William Knight attempted to reconstruct a chronological ordering in his (1882–9; the ‘Eversley’, revised and corrected, 1896), though the dates of composition were often uncertain, and yet to retain the final versions for the main texts.

In the twentieth century Ernest de Selincourt’s collected edition (the ‘Clarendon’, 1941–9; revised by Darbishire 1952–9), adhered to the Dowden/Hutchinson line, (though lengthy unpublished fragments were printed in the editors’ notes, and manuscript and other variants were copiously furnished with notes and apparatus), yet to retain the final versions for the main texts.
accuracy of manuscript transcription. A much more active editorial interven-
tion in Wordsworth’s own determinations for the presentation of his texts,
however, has been widely practised. A crucial departure was de Selincourt’s
1926 parallel-text edition of two versions of The Prelude, one completed
in 1805 and the other published in 1850. The extended introduction to
the revised edition by Helen Darbishire (1959) on the poem’s composition,
revision, and ideas (comparing the pros and cons of both versions) was foun-
dational for much subsequent discussion. Then a more radical view of the
implications that had been awakened began to emerge. In The Music of
Humanity, 1969, Jonathan Wordsworth, developing de Selincourt’s practice
for The Prelude, took the further step of printing separate versions of The
Ruined Cottage and ‘The Pedlar’ from manuscript, thereby disintegrating
Book 1 of The Excursion as it had been first published in 1814 and repub-
lished during the poet’s lifetime.

The recovery/invention of these unpublished versions drew attention to
the particular nature and methods of Wordsworth’s composition, and it
prompted a debate about the relative qualities of different versions which
became a leading critical issue, especially following the Norton Anthology
of English Literature, 3rd edn, vol. 2, edited by M. H. Abrams et al.,
1974, which included the first widely available publication of Jonathan
Wordsworth’s 1969 text of The Ruined Cottage together with an even more
significant first publication of what was now named ‘the two-part Prelude’
of 1798–9, arguably the poem’s first stabilized version, edited by Jonathan
Wordsworth and Stephen Gill.

The culmination of the new self-consciously recuperative approach to edit-
ing Wordsworth came with its principled extension to many other works in
The Cornell Wordsworth Edition, 1975–, the most elaborate presentation to
date of any writer in English, under the general editorship of Stephen Parrish.
The Prelude was the first work to have become obviously transformed.
Parrish’s own 1977 Cornell volume, The Prelude, 1798–99, By William
Wordsworth, which included a reading text with facing transcriptions of
the many contributing MSS, challenged the determinacy of even the recently
recovered first version, and the currency of the new editing was then widely
spread by the much used and influential Norton Critical Edition of The
Prelude 1799, 1805, 1850, 1979, textually edited by (Jonathan) Wordsworth
and Gill (see Individual poems and collections below), which printed reading
texts for the first time in three separate versions, including that of 1850 ‘as
Wordsworth left it, freed from the alterations and intrusions of his executors’.
Reed’s *The Thirteen-Book Prelude*, 2 vols., 1991, which presented a reading
text of the poem as Wordsworth completed it in 1805–6, and a reading text
of a manuscript that was extensively revised in 1818–20.

Parrish’s foreword to the Cornell series explained its ambition ‘to present –
for the first time – full and accurate texts of Wordsworth’s long poems, to-
gether with all variant readings from first drafts down to the final lifetime (or
first posthumous) printings’. The inaugural edition was Gill’s *The Salisbury
Plain Poems*, 1975, incorporating reading texts of different manuscript ver-
sions together with the only text that was actually authorized by Wordsworth
of a work eventually published in an 1842 collection as ‘Guilt and Sorrow’.
Thereafter, nineteen of the projected twenty-one Cornell volumes of poetry
(expanded to cover the full poetical works, with an index to follow), each
offering many new such reading texts, have so far appeared (see Poetry
(Spring 1997), with an historical introduction by James A. Butler, includes
Parrish’s latest consideration, ‘Versioning Wordsworth: A Study in Textual
Ethics’.

While Parrish elaborated the rationale of his series in ‘The Worst of Words-
worth’, *The Wordsworth Circle* 7:2 (Spring 1976), and ‘The Editor as Ar-
chaeologist’, *Kentucky Review* 4 (1983), it was only in Gill’s first single
volume selection, the Oxford Authors *William Wordsworth*, 1984, that
the new principles were wholly followed so that ‘for the first time a se-
lection of Wordsworth’s work [was] offered in which the poems [were] or-
dered according to the date of their composition [except the 1805 Prelude,
which stands apart], and presented in texts which [gave] as nearly as pos-
sible their earliest completed state’. As a result, some manuscript versions
that challenged the established textual canon, sometimes with unfamiliar
titles, now became promoted for general and educational usage. Gill’s Note
on the Text succinctly explains why he insists that ‘one *must* print a text
which comes as close as possible to the state of a poem when it was first
completed’.

The premises behind the procedures established in the Norton and Cor-
nell editions had met with either enthusiasm or different degrees of scep-
ticism from reviewers and critics. One influential and judicious response
was delivered by Jack Stillinger in his article, ‘Textual Primitivism and the
Editing of Wordsworth’, *SIR* 28:1 (Spring 1989), where he deprecated ‘the
effacement of the later poet’ and the loss of ‘some of Wordsworth’s most
admired writing’ in Gill’s selection. Nevertheless, he argued that despite ‘the
pr
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c result to the
Textual Analysis guides students away from finding the 'correct' interpretation of a text and explains why we can't simply ask audiences about the interpretations they make of texts. Textual Analysis: - points to the importance of context, genre and modality - uses excellent examples drawn from popular culture - provides students with a solid grounding on many of the important concepts underlying media and cultural studies Written in an accessible and straightforward style Textual Analysis: A Beginners Guide will be essential reading for all students of media, cultural and commu...Â program, magazine or book as a â€œtextâ€, we are implying a certain approach to it, and a. certain way of making sense of it; including the fact that we do not think it has a. Interested in improving reading comprehension, but not sure how? Our complete guide explains both how to improve over time and offers tips to help you today.Â SAT / ACT Prep Online Guides and Tips. How to Improve Reading Comprehension: 8 Expert Tips. Posted by Courtney Montgomery | Jan 18, 2020 10:48:00 AM. Coursework/GPA. Reading is a skill many people take for granted, but the act of reading and properly comprehending a text is a complex and interactive process. It requires several different brain functions to work together and most often requires one to puzzle through multiple layers of context and meaning. A closer look at reading shows that this issue is much more complicated than it seems. Facile definitions coupled with the complicated nature of reading comprehension is what keeps us from understanding it fully, and from teaching it as well as we can.Â There is wide agreement among reading researchers that every time a reader reads anything, they make use of the following strategies: Activate prior knowledge, and connect the applicable prior experiences to the reading (if students don't have the requisite background knowledge about a topic, they will be unable to comprehend). Set Purposes. Predict. Reading aloud to your class increases understanding, and a love of reading. First year teachers, learn how to give real-life context to a story. From Scholastic Teacher Magazine. Guided reading is an instructional practice or approach where teachers support a small group of students to read a text independently. On this page. Key elements of guided reading.Â In this video, the teacher leads a guided reading lesson on point of view, with a group of Level 3 students. Text selection. The teacher selects a text for a guided reading group by matching it to the learning needs of the small group. The learning focus is identified through: analysis of running records (text accuracy, cueing systems and identified reading behaviours). Reading is a complex cognitive process of decoding symbols in order to construct or derive meaning. It is a means of language acquisition, of communication, and of sharing information and ideas. It is a complex interaction between the text and the reader which is shaped by the readerâ€™s prior knowledge, experiences, attitude, and language community which is culturally and socially situated. The reading process requires continuous practice, development, and refinement. In addition, reading requires creativity and critical analysis. Consumers of literature make ventures with each piece, innately