

On the Concept of “Love” in *The Prelude*:

A Stylistic Search for the Characteristics of Wordsworth’s Use of “Love”

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2018

**On the Concept of “Love” in *The Prelude*:
A Stylistic Search for the Characteristics of Wordsworth’s Use of “Love”**

**A Dissertation
Presented to
The Graduate School of Letters
Yasuda Women’s University**

**In Partial Fulfillment
of the Requirement for the Degree of
Doctor of Philosophy**

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2018

Acknowledgements

I am deeply grateful to Dr. Ken Nakagawa, my Ph.D. supervisor, Professor at the Graduate School of Yasuda Women's University, who has guided me in the stylistic study of *The Prelude* and taught me the importance and pleasure of close readings of the texts. His encouragement and suggestions have been of great value to complete this dissertation.

I am also indebted to Dr. Taras Alexander Sak for his willingness to work with me to finish this study. His considerable suggestions have been very helpful, and this work would not have been completed without his kind assistance.

I would like to extend my thanks to my husband for his love and understanding throughout my study.

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Introduction

It is quite understandable that William Wordsworth's works have been repeatedly researched from both biographical and psychoanalytical perspectives. Wordsworth occasionally inserted himself as a speaker in his works, specifically a long autobiographical poem entitled *The Prelude* (1799, 1805, and 1850), dramatizing episodes from his own life. My approach here is a stylistic search for the characteristics of Wordsworth's use of "love" in *The Prelude* through close and sensitive readings of the texts.

Chapter one¹ discusses the characteristics of the poet's concept of "love," attempting a syntactic and semantic analysis on all occurrences of the noun "love" that appear in *The Prelude*. The result of this analysis shows frequent occurrences in juxtaposition and occurrences in premodifiers. Regarding occurrences in juxtaposition, most are words which are nearly equivalent to the word "love." Concerning the occurrences of premodifiers, most are adjective premodifiers. Among those adjectives, the phrases "higher love" and "intellectual love" are characteristic of Wordsworth's concept of "love."

Taking juxtaposed words and adjective premodifiers into consideration, I

examined the noun “love” from the poet’s childhood through his maturity, according to the order of the books of *The Prelude*. Wordsworth’s sense of “love,” paired with “imagination,” which he calls “higher love” or “intellectual love” does not value either informative knowledge or erudition, but refers to a state of “calmness” or “humbler tenderness.” Wordsworth clearly described a person who achieved those senses by using juxtaposed phrases: “female softness,” “little loves,” “delicate desires,” “[m]ild interests,” and “gentlest sympathies.”

Chapter two² likewise explores the characteristics of Wordsworth’s concept of “love,” but here focuses upon the various objects of the verb “love” in *The Prelude*. I extracted all 62 occurrences of the verb “love” that appear in *The Prelude*. I then read occurrences of the verb “love” attentively in light of their contexts and, based on this analysis, created a visual representation of the results in the form of two tables.

Wordsworth loved things related to nature which belonged to the Lake District, where he was born and grew up. During a time of hardship after his stay in France, he returned to the bosom of nature. Along with things related to nature, Wordsworth also often referred to specific people whom he dearly loved. Among those, there were two women who the poet loved sincerely and with whom he had had a solid and lasting relationship, Dorothy and Mary, his sister and wife. Finally,

Wordsworth was greatly indebted to his dear friend Samuel Taylor Coleridge, to whom he first wrote “The Poem to Coleridge,” which later became *The Prelude*. We see how his love—for nature in the Lake District and for the people mentioned above—was deep and sincere.

Chapter three³ focuses on three adjectives, “beloved,” “lovely,” and “loving” that contain the stem of the word, “love.” Most adjectives have two uses: attributive and predicative. I find it useful to examine the nouns which an attributive adjective modifies and the grammatical subjects of predicative adjectives to search for Wordsworth’s characteristics of “love.” In the same way as I did in chapter two, I made two tables to graphically represent the results of my analysis.

The results clearly show two features. One is that words related to “region” were the most in number. Wordsworth loved all things related to his “region.” The other is about the second-most frequently occurring item, “form.” All “forms” are linked by the attributive adjective, “lovely.” Thus, Wordsworth’s use of “forms” has the same meaning as “natural objects” which he truly loved. Up to this point, I examine the poet’s concept of “love” from the view of three parts of speech: as a noun, as a verb, and as an adjective. In the Appendix, I observe how those three parts of speech are distributed from Book One to Thirteen in *The Prelude*.

Chapter four⁴ attempts to verify and bolster Duncan Wu's assertion that "Grief is the making of Wordsworth" (Wu 1). "Grief," according to the *Oxford Dictionary of English*, is "intense sorrow, especially caused by someone's death." Yet, the opposite of "love" is generally considered to be "hatred." Despite this, Wordsworth used "hatred" only once throughout his philosophical and autobiographical masterwork, *The Prelude*.

His sorrow is most vividly depicted in the "Waiting for the Horses" episode in *The Prelude* (I examine the three published versions: 1799, 1805, 1850). The episode is about a memory of waiting for horses to take Wordsworth and his brothers home from school for the Christmas holiday and of their father's death a few days after their arrival home. It seems that the episode derives its origin from "The Vale of Esthwaite" (1787), which was written in Wordsworth's youth. I examine Wordsworth's process of growing to intellectual maturity by comparing descriptive expressions situated in the episode in "The Vale of Esthwaite" and those in *The Prelude*. This chapter concludes that, for Wordsworth, tragic events, such as his father's early death when Wordsworth was in his teens, in fact equipped the poet with a power of transformation: the place where he sank into a state of unbearable sorrow in "The Vale" has turned into one where he recovered his strength and spirits in *The*

Prelude.

In chapter five⁵, I examine Wordsworth's relation to nature from the viewpoint of ecology. Wordsworth loved things related to nature, as showed in chapter two, which deals with the verb "love" and classified the various objects of the verb "love." As a result of that analysis, we can see that 31 objects out of 50 were related to nature. This figure confirms that Wordsworth indeed had a love of nature, which is fitting as he is widely known as a poet of nature.

In the Humanities, which focus upon human thought and activity, "literature and the ecology" has been discussed since the 1990s. Among Wordsworth's numerous works, some of his works have already been studied from ecological perspectives. However, apart from Book Eight, little research has been made into *The Prelude* from an ecological standpoint on the whole. Since *The Prelude* is a long autobiographical poem, it would thus be of interest to learn more about the relation between the poet and nature. In Wordsworth's lifetime, there was no term such as "ecology." However, we cannot help but feel a sense of reverent awe of nature through his writing. In this way, Wordsworth's *Prelude* provides us with a key to considering our relation to nature once again.

Notes

¹ The first chapter, “On the Noun ‘Love’” is based on my paper which first appeared in Japanese in 『英詩評論』 [*Essays on Poetry*] published by the Chugoku-Shikoku Society of English Romanticism in 2014, and then appeared in English in *The Journal of the Graduate School of Letters*, Yasuda Women’s University in 2016.

² The content of the second chapter, “On the Verb ‘Love’” first appeared in Japanese in 『詩的言語のアスペクト』 [*Aspects of Poetic Languages*] published by Shohakusha in 2016, and then appeared in English in *The Journal of the Graduate School of Letters*, Yasuda Women’s University in 2017.

³ The third chapter, “On the Adjectives ‘Beloved,’ ‘Lovely,’ and ‘loving’” is newly added to the present dissertation.

⁴ The fourth chapter, “On the Concept of ‘Sorrow’ in Wordsworth: Looking at the ‘Waiting for the Horses’ Episode” is included in *Studies in English Literature* published by the English Literary Society of Japan in 2015.

⁵ The fifth chapter, “Wordsworth’s Relation to Nature” is to appear in English in *The Journal of the Graduate School of Letters*, Yasuda Women’s University in 2018.

Chapter 1: On the Noun “Love”

1.1 Introduction

William Wordsworth (1770-1850), born in the Lake District of northwest England, is one of the most representative Romantic poets. “Considering relations between the great poets before him and the four main themes of poetry; ‘love,’ ‘death,’ ‘God,’ and ‘nature,’” Toru Soeda states that “Chaucer (1340?-1400) and Shakespeare (1564-1616) are each poets of love and death, Milton (1608-1674) is a poet of God, [while] Wordsworth is certainly a poet of nature” (2004:5).¹ “Nature” doubtlessly is a primary key word in terms of Wordsworth’s poetry. Interestingly, however, in *The Prelude* (1805), a large philosophical and autobiographical poem that contains thirteen books and 8,487 lines, the word “love” outranks that of “nature,” in frequency according to *The Language of Wordsworth: A Linguistic Approach to Poetic Language* (Nakagawa 112). Moreover, H. Grierson points out that in Lane Cooper’s *Concordance to the Poems of William Wordsworth* (1911) the words “love” and “nature” (including similar parts of verbs, compounds, and derivatives, such as “lovely,” and so on) appear at a ratio of thirteen to eight (Grierson 176, qtd. in Matsushima 589).

In this chapter, I focus upon all the occurrences of the noun “love” in *The*

Prelude, which Wordsworth frequently employed, and attempt a syntactic and semantic analysis. By doing so, I want to examine the characteristics of the poet's concept of "love," which is in fact a universal theme, beyond borders, cultures and time, shared by all humanity.

1.2 Methodology

In order to read every possible clue in an effort to understand the poet's own intentions in using the word, "love," I extracted all 121 occurrences of the noun "love" that appear in *The Prelude*. I then read these occurrences attentively in light of their contexts and I made a table of Occurrences of "Love" (noun) in *The Prelude*.

Turning to the table (pp. 33-34), some explanation may be helpful. The left column shows the 121 occurrences of the noun, "love," in order of appearance. The two adjacent columns are book and line numbers where the noun "love" appears. Although appearing only twice, unmodified occurrences of the noun "love," which is the next category, are also listed on the table. Moving right, the noun "love" used in juxtaposition with other terms has been divided into two categories: the symbol "≐" marks a nearly comparable word to "love," while the

symbol “≠” stands for an antonym. The next category is “premodifiers,” which are divided into two categories: adjectives immediately preceding “love” and determiners. Next to “premodifiers,” the column “postmodifiers” appears. Moving to the right, the next four categories chart the occurrences of “love” plus various prepositions. Among prepositions, the word “of” appears far more frequently than others, so it has been treated separately. The final column on the right (“others”) lists occurrences of the noun “love” that do not belong to any other category. Due to spatial constraints, asterisks are used to indicate ellipsis. Finally, I have summarized the respective occurrences in the bottom row of the table.

1.3 Results of the Analysis

Based on this analysis, I will now point out some features of the poet’s use of the noun “love.” While unmodified occurrences of “love” appear merely two times, occurrences in juxtaposition appear 48 out of 121 times, almost 40% of the total.

Regarding occurrences in juxtaposition, no more than 7 out of 48 are antonyms, such as “terror,” “hate,” “weakness,” or “fear;” on the other hand, 41 out of 48 are words which are nearly equivalent to the word “love.” Used in juxtaposition

with a word such as “admiration,” “beauty,” “reverence,” “knowledge,” “tenderness,” “learnings,” and so on, the noun “love” appears 30 times among those 41 equivalent occurrences in juxtaposition. The noun “love” used in juxtaposition with two words occurs 12 times, and with three words, 5 times. The largest instance is the noun “love” used in juxtaposition with five “adjectives plus nouns:” “female softness,” “little loves,” “delicate desires,” “mild interests” and “gentlest sympathies” (13. 208-10). All these juxtaposed words are grammatical objects of the preposition “of” in “his life [shall] be full [of].”

Looking at “premodifiers,” we find them accompanying the noun “love” 68 out of 121 times, which is more than half the total. These occurrences consist of 36 adjective premodifiers and 32 premodifiers used as determiners. It is possible that adjective premodifiers such as “fraternal,” “human,” “pervading,” “higher,” or “intellectual” indicate that the poet’s mind has shifted from “love of nature” to “love of mankind.” Among those adjectives, since the phrases “higher love” (13. 161) and “intellectual love” (13. 186) are quite unique to Wordsworth, it seems that they express the poet’s concept of “love.”²

Based upon these results—in other words, taking juxtaposed words and adjective premodifiers into consideration—I will now examine the noun “love” in

The Prelude from the poet's childhood through his maturity, according to the order of the books of *The Prelude*. In the following quotations, I underline the juxtaposed words, place a wavy line under the adjective premodifiers, and shade the noun "love." For the sake of clarity, I number each quotation from *The Prelude*; in other words, "(1)" refers to "quotation one," "(2)" to "quotation two," and so on.

1.4.1 "Love" and the "Growth of a Poet's Mind":

From Wordsworth's Boyhood to his Adolescence

Wordsworth was born in Cockermouth, Cumberland, in the Lake District of England. When he was almost eight, his mother died while visiting a friend in London. After his mother's death, his father sent the two eldest children, William and his elder brother Richard, to Hawkshead, where they lodged with Ann Tyson and attended Hawkshead Grammar School. The following lines recall that time:

- (1) Ye lowly Cottages in which we dwelt,
A ministration of your own was yours,
A sanctity, a safeguard, and a love!

Can I forget you, being as ye were
So beautiful among the pleasant fields
In which ye stood? (1. 525-30)

According to this passage, it was the lowly cottages themselves, where the Wordsworth brothers were lodged with Ann Tyson, that cared for the boys, leaving them with a sense of sanctity, safety and love. Since the noun “love” is juxtaposed with “sanctity” and “safeguard,” we can understand that the lowly cottages watched over by Ann Tyson, his mother in Hawkshead, were a secure center and a real home for Wordsworth. He lived there for eight years until he left for Cambridge. It was fortunate for Wordsworth to be placed with someone who gave him not only a dwelling place but also a homely atmosphere. His tribute to Ann Tyson is touching and runs as follows: “The thought of gratitude shall fall like dew / Upon thy grave, good creature: while my heart / Can beat I never will forget thy name. [...] Childless, yet by the strangers to thy blood / Honoured with little less than filial love” (4. 19-28). Wordsworth regarded Ann Tyson with tenderness, which is equivalent to filial love. His recollections of these cottages and this elderly woman never faded with the years.

In a similar way, he never forgot or looked down upon his humble origins, as we

can see in the following passage:

(2) I read, without design, the opinions, thoughts,
Of those plain-living people, in a sense
Of love and knowledge: with another eye
I saw the quiet woodman in the woods,
The shepherd on the hills. (4. 203-07)

Having finished Hawkshead Grammar School, Wordsworth entered Cambridge, a tremendous change which he captures in the following lines: “Strange transformation for a mountain youth, / A northern villager. As if word / Of magic or some fairy’s power, at once / Behold me rich in monies and attired / In splendid clothes, with hose of silk, and hair / Glittering like rimy trees when frost is keen” (3.32-37). However, coming back from Cambridge to spend his summer vacation in the Lake District, Wordsworth did not see himself as a member of the elite. On the contrary, his interests turned to plain-living people like woodmen or shepherds. The word “knowledge” above, juxtaposed with “love,” does not denote a large amount of academic information acquired through education, but rather refers to profound wisdom or awareness. Living away from the Lake District to study at Cambridge enabled Wordsworth to become aware of ordinary people, almost as if

with a different pair of eyes, to appreciate their thoughts and way of life, and feel genuine affection for them.

Considering another person dear to him, Wordsworth expressed his gratitude to and praise for his late mother as follows:

(3) Behold the parent hen amid her brood,
 Though fledged and feathered, and well pleased to part
 And struggle from her presence, still a brood,
 And she herself from the maternal bond
 Still undischarged. Yet doth she little more
 Than move with them in tenderness and love,

 ... Early died
 My honoured mother, she who was the heart
 And hinge of all our learnings and our loves; (5. 246-58)

Wordsworth’s mother, Ann, died of pneumonia at the age of thirty after visiting her friend in London. She left five children: her eldest child was nine, the youngest three, and Wordsworth was nearly eight. In the passage cited above (quotation three), two occurrences of the word “love” juxtaposed with nouns appear: “tenderness” and “love,” and “learnings” and “loves.” As we can tell from the

metaphor, “the parent hen” and “her brood,” Wordsworth’s mother brought up her children the way nature intended. She did not follow the style of education of the time because she had a belief that “He / Who fills the mother’s breasts with innocent milk / Doth also for our nobler part provide, / Under His great correction and controul, / As innocent instincts, and as innocent food” (5. 271-75). Therefore, for the poet, the “learnings” which he received from his mother are as valuable as the “loves” which he also received from her.

Wordsworth’s mind first opened to the charm of verse in his teens when he attended Hawkshead Grammar school:

(4) Thirteen years,
Or less, I might have seen when first
My ears began to open to the charm
Of Words in tuneful order, found them sweet
For *their own sakes*—a passion and a power—
And phrases pleased me, chosen for delight,
For pomp, or **love**. [Original italics] (5. 575-81)

Wordsworth had grown up in a household that valued books; his father had a large collection. He set his children very early to learn portions of the works of the best

English poets by heart, so that Wordsworth could repeat some parts of Shakespeare, Milton and Spenser at an early age (Gill 17). Having such an early grounding in English literature, Wordsworth was fortunate that he met William Taylor, the headmaster of Hawkshead Grammar School, who had a passion for English poetry. Taylor not only provided his students with poetry to learn but also set them verses to write. Under Taylor's instruction, Wordsworth developed his sense of words and talent for creative activity.

Moving on to the next book, in the following lines, Wordsworth depicts the scene when he met Mary Hutchinson (1770-1859), his childhood friend and future wife, after many years:

(5) O'er paths and fields
In all that neighbourhood, through narrow lanes
Of eglantine, and through the shady woods,
And o'er the Border Beacon and the waste
Of naked pools and common crags that lay
Exposed on the bare fell, was scattered love—
A spirit of pleasure, and youth's golden gleam. (6. 239-44)

When Wordsworth was nineteen years old, he visited his sister Dorothy in Penrith

during the summer vacation. Since their late mother came from Penrith in the northern part of the Lake District, she used to take her children there to spend time with their grandparents. The poet described the feeling of “love” in his youth using two juxtaposed noun phrases: “a spirit of pleasure” and “youth’s golden gleam.” His vivid “love” was scattered everywhere in Penrith. Wordsworth celebrated his burgeoning love for his sweetheart just like everyone else does.

Since Wordsworth received his B.A. in January 1791, he left Cambridge for London. Having left London for the Lake District, he returned to praise nature and the shepherds:

(6) My first human love,
As hath been mentioned, did incline to those
Whose occupations and concerns were most
Illustrated by Nature, and adorned,
And shepherds were the men who pleased me first:
Not such as in Arcadian fastnesses
Sequestered, handed down among themselves,
So ancient poets sing, the golden age; (8. 178-85)

The quotation above (six) comes from Book Eight, whose subtitle is “Retrospect – Love of Nature Leading to Love of Mankind.” Until Wordsworth

came back from London, nature was more important than humanity though he had felt affection for certain people, such as his late mother, Ann Tyson, and the humble villagers. Greg Garrard argues that “Romantic nature is never seriously endangered, and may in its normal state be poor in diversity” (48). That is true in a sense because the climate in England is mostly mild and there are not high mountains or deserts. However, the life of the shepherds in the Lake District is arduous; therefore, the herdsmen in the Lake District were in fact quite different from those who had lived in ancient times. Wordsworth had nothing but the deepest respect and reverence for such humble occupations illustrated and adorned by nature. In addition, rambling in his childhood, he saw a local shepherd and felt that the shepherd was “a lord and master, or a power, or genius, under Nature” (393-94).

1.4.2 “Love” and the “Growth of a Poet’s Mind”:

In the Time of Wordsworth’s Maturity

From Book Eleven, whose subtitle is “Imagination, How Impaired and Restored,” the noun “love” co-occurs with the word “imagination,” as we can see in the following example:

(7) This history, my friend, hath chiefly told
Of intellectual power from stage to stage
Advancing hand in hand with love and joy,
And of **imagination** teaching truth
Until that natural graciousness of mind
Gave way to over-pressure of the times
And their disastrous issues. (11. 42-48)

Up to this point in the poem, Wordsworth chiefly recounted the tale of his intellectual growth in terms of intellectual power and imagination. The former topic, the “intellectual power” which made progress with “love” juxtaposed with “joy,” is easy to understand since the words “love” and “joy” are highly similar and cooperate in advancing one’s “intellectual power.” In terms of the latter topic, the “imagination,” it is unfamiliar for modern writers to say that it teaches us the truth. The word “imagination” generally refers to “the action of imagining, or forming a mental concept of what is not actually present to the senses,” as denoted in *The Oxford English Dictionary* (2009). Wordsworth’s concept of “imagination” seems to be quite different from the ordinary meaning of the term. I will return to this point later in quotation twelve.

nature that soothed his juvenile passion and enthusiasm for the French Revolution and its aftermath. Thanks to nature, he gradually recovered from despondency. The “wiser mood” which nature brought to his soul again was wisdom: nature does not evaluate each person according to the criteria of this world. Through the wisdom of nature, he regained his composure to appreciate the feeling of “fraternal love” for the “unassuming things” that “hold a silent station.” Wordsworth had simply praised the sublime scenery of the Alps when he was a college student. However, after he experienced hardships he came to esteem modest, quiet, and reserved things as well.

The following lines, which likewise bring together the ideas of “love” and “imagination,” come just after the previous quotation:

(9) Thus moderated, thus composed, I found
Once more in man an object of delight,
Of pure imagination, and of love; (12. 53-55)

Self-possessed and feeling fraternal love for such modest things, Wordsworth found in humanity three valuable qualities: “delight,” “pure imagination,” and “love,” which can be seen in juxtaposition in the lines above. Here, again, we

encounter the co-occurrence of “imagination” and “love.” At this point, it seems that the poet has finally overcome his long-term despondency.

In this manner, Wordsworth entered a new stage of spiritual maturity through considerable experiences of life. Up to quotation nine, the “love” which he dealt with was, so to speak, “earthly human love.” Often regarded as a philosopher-poet, Wordsworth began to argue in Book Thirteenth, the last book of *The Prelude*, on other-worldly love, that is, what he calls “pervading love” in the following lines:

(10) From love, for here
Do we begin and end, all grandeur comes,
All truth and beauty—from pervading love—
That gone, we are as dust. (13. 149-52)

Wordsworth asserted that “love” is alpha and omega and that “pervading love” is a love that is not confined to a specific person or a small group but reaches out and includes all. The passage “[t]hat [pervading love] gone, we are as dust” reminds us of St. Paul’s words in the First Letter to the Corinthians: “without love, then I am nothing at all” (13: 2).

Immediately after the previous quotation, Wordsworth will talk about three

kinds of love. It is likely that “pervading love” in the former lines contains the same quality as “higher love” in the following passage:

(11) Behold the fields
In balmy springtime, full of rising flowers
And happy creatures; see that pair, the lamb
And the lamb’s mother, and their tender ways
Shall touch thee to the heart; in some green bower
Rest, and be not alone, but have thou there
The one who is thy choice of all the world—
There linger, lulled, and lost, and rapt away—
Be happy to thy fill; thou call’st this love,
And so it is, but there is higher love
Than this, a love that comes into the heart
With awe and a diffusive sentiment.
Thy love is human merely: this proceeds
More from the brooding soul, and is divine. (13. 152-65)

Here, Wordsworth distinguished among three kinds of love, beginning with a tenderly maternal love depicted by the lamb and its mother. He then went on to describe a lover’s romantic and passionate love. Although these loves are essential for the wholesome growth of one’s mind, it seems that Wordsworth

considered these loves as insufficient or limited because they are innate. Unlike maternal or passionate love, “higher love” is acquired through a meditative soul and accompanied by “awe” and a “diffusive sentiment.” In an essay in *PMLA*, Francis Christensen refers to this sense of “higher love” and states that “since it is not a love of our own (and Wordsworth always places a high value on selflessness and self-forgetfulness) [‘higher love’ can be considered] more diffusive and more pervading” (72). As the phrase “higher love” does not appear even in *The Oxford English Dictionary*, it appears to be Wordsworth’s original concept of love.

Immediately after the previous stanza, the poet described “higher love” using the phrase, “[t]his love more intellectual,” and explicitly stated its correlation with “imagination,” which appears in combination with “love” from Book Eleven, as we can see in the following lines:

(12) This love more **intellectual** cannot be
Without **imagination**, which in truth
Is but another name for absolute strength
And clearest insight, amplitude of mind,
And reason in her most exalted mood. (13. 166-70)

We have already seen that “love” co-occurred with “imagination” in quotations six

and eight; in those quotations, Wordsworth had not defined the relationship between the two. Here, however, in quotation twelve, he claimed that “intellectual love” does not exist without “imagination.” In terms of “imagination,” as mentioned above, the poet said that it teaches us the truth, which is not the common meaning of the term. However, in the quotation above (twelve), it has become clear that Wordsworth’s sense of “imagination” is expressed in four juxtaposed phrases: “absolute strength,” “clearest insight,” “amplitude of mind,” and “reason in her most exalted mood.” Those phrases are not used to denote the term “imagination” in any dictionary: they are profoundly philosophical and unique to Wordsworth.

Wordsworth, having proclaimed that “intellectual love cannot be without imagination,” further develops this idea in the following lines, where the idea of “imagination” appears in combination with “intellectual love”:

(13) **Imagination** having been our theme,
So also hath that intellectual love,
For they are each in each, and cannot stand
Dividually. (13. 185-88)

As Maurice Bowra remarks in *The Romantic Imagination*, “[i]f we wish to distinguish a single characteristic which differentiates the English Romantics from the poets of the eighteenth century, it is to be found in the importance which they attached to the imagination and in the special view which they held of it” (1). In keeping with this idea, we can see how Wordsworth, one of the leading English Romantic poets, employed the theme “imagination” in a natural way. It is natural for him to deal with “imagination” for the theme in *The Prelude*. However, his use of this concept appears to be unprecedented in that he chose “intellectual love” as his theme, along with “imagination,” based on his own, unique formulation: “[imagination and intellectual love] cannot stand [d]ividually.”

As the poet described in quotations twelve and thirteen, “intellectual love” and “imagination” are like two sides of the same coin; however, we may then ask, what is Wordsworth’s concrete idea of “intellectual love?” He will provide us with a specific account in the following lines:

(14) And he whose soul hath risen
 Up to the height of feeling intellect
 Shall want no humbler tenderness, his heart
 Be tender as a nursing mother’s heart;

Of female softness shall his life be full,
Of little loves and delicate desires,
Mild interests and gentlest sympathies. (13. 204-10)

The poet clearly described a person who achieved this sense of “intellectual love” by using juxtaposed phrases of adjectives plus nouns, as mentioned earlier in section three. The life of a person with “intellectual love” shall be full of “female softness,” “little loves,” “delicate desires,” “[m]ild interests,” and “gentlest sympathies.” The adjectives in those phrases such as “female,” “little,” “delicate,” “mild,” and “gentle” are in harmony with the phrase “humbler tenderness,” which appeared two lines above. In this manner, we can understand that Wordsworth’s sense of “intellectual” does not refer to the state of possessing a highly developed intellect, but that his idea of “intellectual” is, if we use his words, “tender” or “humble,” which is vastly different from the ordinary meaning of the term. In the beginning of Book Thirteen, the last book of *The Prelude*, Wordsworth sings of the magnificent and sublime Mount Snowdon, known as the “Snowdon episode,” in which he described it in a vigorous and masculine way. After this, the poet wrote about “love” in the manner in which we have encountered in quotations ten to fourteen. In contrast to the “Snowdon episode,” we may say that the poet’s

sense of “love” sounds a little too gentle and feminine; nevertheless, his concept of “love” is not fragile at all, as we can see in the following passage:

(15) ...this song, which like a lark
I have protracted, in the unwearied heavens
Singing, and often with more plaintive voice
Attempered to the sorrows of the earth—
Yet **centring all in love**, and in the end
All gratulant if rightly understood. (13. 380-85)

Wordsworth “sang” these concluding lines of the last book, reflecting throughout his larger song, the posthumously published *Prelude*, upon which he had spent so many years. Looking back over Wordsworth’s life, it had not been smooth sailing. Since Wordsworth lost his parents in his boyhood, he was deprived both spiritually and materially. Then, he suffered from despair concerning the French Revolution and underwent a separation from his French lover during his youth. After he got married, his dear brother John perished in a shipwreck, two of his young children (six-year-old Thomas and three-year-old Catherine) died, and his beloved sister Dorothy suffered a mental breakdown. The poet, as a human being, often sang “with more plaintive voice [a]ttempered to the sorrows of the earth.”

However, despite successive sorrows or despondencies, he sang his song “centring [sic] all in love.” In other words, when Wordsworth spoke of “love,” he did not refer to a shallow or superficial love. What he calls “love” was as deep and profound as his despondency.

1.5 Conclusion

In this chapter, I focused upon the occurrences of the noun “love” in Wordsworth’s epic autobiographical poem, *The Prelude*. In general, the term “love” is multivalent. C. S. Lewis (1898-1963) classified “love” into four groups in his study *The Four Loves*: “affection,” “friendship,” “Eros,” and “charity” (39, 69, 111, 141). Generally speaking, what “love” brings to mind might most often be “Eros.” In *The Prelude*, however, following Lewis’s categories, very few occurrences belong to “Eros” except the youthful romantic love for Mary, who was Wordsworth’s future wife, in quotation four. Regarding the love for his French lover, which must have been passionate—hence, naturally falling under the category of “Eros”—Wordsworth refrained from describing it directly. Instead, he implied the fact by telling a story of a young man and woman, named Vaudracour and Julia, in Book Nine. Considering the category of “affection,” the

love for the lowly cottages watched over by Anne Tyson, in quotation one, and the love for his late mother, who raised her children the way nature intended, in quotation three, belong here. Lewis's "friendship" can be seen in the love for the "plain-living people," such as woodmen and shepherds, in quotation two, and the love for the "unassuming things that hold a silent station" in quotation eight. The sense of "love," paired with "imagination," which Wordsworth emphasized in quotations twelve and thirteen in the last Book, was what he calls "higher love" or "intellectual love." It may be categorized as Lewis's "charity." "Higher love" or "intellectual love" do not value either informative knowledge or erudition, but refer to a state of "calmness," or what Wordsworth called "humbler tenderness," which he described by using juxtaposed phrases in quotation fourteen: "female softness," "little loves," "delicate desires," "[m]ild interests," and "gentlest sympathies." Once again, here, we see concrete proof that for Wordsworth "love" is as deep and profound as the despondency he had experienced throughout his life.

Notes

¹ All translations from Japanese are my own unless otherwise stated.

² In *The Oxford English Dictionary* (2009), the phrase "higher love" does not

appear; however, “intellectual love” can be found once, from *Intellectual System of the Universe* (1678) by Ralph Cudworth (1617-1688). Moreover, according to the *Nineteenth-Century Fiction Full-Text Database*, “higher love” appears once in *Romola* (1863) by George Eliot (1819-1880).

Occurrences of "Love" (Noun) in <i>The Prelude</i>														
No.	book	line	'love' unmodified	juxtaposition		premodifier		postmodifier	prep. + love / love + prep.				others	
				≡	≠	adj. + love	det.		of + love	love + of	prep.*love	love+prep		
1	1	117			the admiration			the						The admiration and the love
2	1	204						the			truth	for		for the love of truth
3	1	528			a sanctity a safeguard			a						A sanctity, a safeguard, and a love!
4	1	642					a human			the weakness				The weakness of a human love
5	2	154						a Poet's		worthy				worthy of a Poet's love
6	2	195					patriotic and domestic					to		To patriotic and domestic love
7	2	251								discipline				Subjected to the discipline of love
8	2	310								*power		for		for this most watchful power of love
9	2	376					religious		in which *	that spirit				That spirit of religious love in which I walked with Nature
10	2	454			peace quiet		domestic			*names				gentle names Of peace, and quiet and domestic love.
11	2	475			beauty					trace				trace Of beauty and love
12	3	132				terror				whatsoe'er				whatsoe'er of terror, or of love
13	3	325			reverence							for		for reverence and love
14	3	348					a fervent				*discipline			a fervent love of rigorous discipline
15	3	369						its		*objects				those objects of its love
16	3	395										with		perform with love
17	3	520				wanting			that *					not wanting love that makes The day pass lightly on,
18	3	666				little								but little love
19	4	27				filial								little less than filial love
20	4	162			innocence *repose					*thoughts				want of milder thoughts, of love, Of innocence, and holiday repose.
21	4	205			knowledge					a sense				in a sense Of love and knowledge
22	4	225						my				about	for	about my love For objects
23	4	245			beauty delight and joy		enthusiastic					to		to beauty and to love Enthusiastic, to delight and joy
24	4	325											love-liking	love-liking interspersed
25	5	145			feeling *thought							by		crazed By love, and feeling, and internal thought
26	5	154					their virgin							and their virgin loves, Or whatsoever else
27	5	251			tenderness							in		in tenderness and love
28	5	258			*learnings			our		the heart and hinge				the heart And hinge of all our learnings and our loves
29	5	263					perfect					in		but in perfect love
30	5	346						her	designed *					which her love designed for him
31	5	368											whose love	whose love is here
32	5	438				hate						by		by love and hate
33	5	518								works		to		to works of love
34	5	523						their		ladies		for		for ladies of their love
35	5	581			delight pomp							for		for delight, for pomp, or love
36	5	593						our		the objects				the objects of our love
37	6	44											over-love	over-love
38	6	51			*strength* *truths* research*						Nature			What love of Nature, what original strength Of contemplation, what intuitive truths, The deepest and the best research Unbiassed
39	6	79			strength						imagery and thought	in		happily in strength And loveliness of imagery and thought
40	6	225					fraternal					by		by fraternal love
41	6	244			spirit* *gleam									was scattered love- A spirit of pleasure, and youth's golden gleam
42	6	273			gentleness simplicity truth		joyous		that *	the birth and growth				the birth and growth Of gentleness, simplicity, and truth, And joyous loves that hallow innocent days
43	6	316			greatness beauty					thirst		by		by thirst Of greatness, love and beauty
44	6	611			remembrance* *visitations*							as		sweet as love, Or remembrance of a noble deed, Or gentlest visitations of pure thought
45	7	48			tenderness									seemed tenderness and love
46	7	255				*weakness		his						man's weakness and his loves
47	7	327			marriage bonds					*mockery				cruel mockery Of love and marriage bonds
48	7	585			pleasure					bound				on some errand bound Of pleasure or of love
49	8	64			high thought* watchful eye						man			High thoughts of God and man, and love of man, [. . .] a watchful eye
50	8	77					human					to		Love human to the creature
51	8	83			joy									what joy and love!
52	8	117						the	he bears *					the love he bears To mountain regions
53	8	178					*human							My first human love,
54	8	413			reverence*		an unconscious				human nature			to an unconscious love and reverence Of human nature
55	8	492								*gentleness		to		My spirit to that gentleness of love
56	8	588						the			human-kind	to		Through Nature to the love of human-kind
57	8	614					disappointed			the pangs				the pangs of disappointed love
58	8	637			power					*effect				the divine effect of power and Love
59	8	859					unutterable					with		with unutterable love
60	8	868								the scale				the scale of love
61	9	125						my						my love was theirs
62	9	278			self-devotion		patriot							patriot love And self-devotion
63	9	324			freedom					works				works of love or freedom
64	9	381				hate								love and hate

No.	book	line	'love' unmodified	juxtaposition		premodifier		postmodifier	prep. + love / love + prep.				others
				≡	≠	adj. + love	det.		of + love	love + of	prep.+love	love+prep	
65	9	394				generous							Self-sacrifice the firmest, generous love And continence of mind, and sense of right Innermost
66	9	491										love- beacons	love-beacons
67	9	510									with		mixed with pity too, And love
68	9	510									for		there love will be For the abject multitude
69	9	558										love-knot	
70	9	564					his				to		his love To Julia
71	9	577				deep and solid							for deep and solid love, And endless constancy, and placid truth
72	9	600					his				with		with his love
73	9	654					their						disturb their love
74	9	685	+										love devised
75	9	803					our						our loves are known
76	9	809					our						our loves End happily
77	9	836					his	the mother					the mother of his love
78	9	860					his				from		part him from his love
79	10	168				gratitude faith support*							Hath neither gratitude, nor faith nor love, Nor the support of good or evil men
80	10	280				patriotic							patriotic love Did of itself in modesty give way
81	10	331					her		the bosom				the bosom of her love
82	10	394				*second							to promote this second love!
83	10	446				fortitude energy human nature							fortitude, and energy, and love, And human nature
84	10	668				household					in		strong and pure in household love
85	10	691									in		who were strong in love
86	10	760							the pale				This threw me first out of the pale of love
87	10	769				*likings	my						my likings and my loves
88	10	864				patriotic							Already said of patriotic love
89	10	921				human					by		by human love Assisted
90	10	945				*hopes*	*boundless						its hopes no less Than universal, and its boundless love
91	11	27					her	the children			with		rejoiced In common with the children of her love
92	11	44				joy					with		hand in hand with love and joy
93	11	52				*sentiment	fearless						breathed Of bless'ed sentiment and fearless love?
94	11	73					our				by		fasten if they may Upon our love by sympathies of truth?
95	11	99						the God			by		The life of Nature, by the God of love Inspired
96	11	163					the		sitting in judgment				Nor only did the love Of sitting thus in judgment interrupt
97	11	235				humbleness							be pleased With any thing but humbleness and love?
98	11	317					early	the bless'ed time					in the bless'ed time of early love
99	12	50					fraternal		feelings		upon		look with feelings of fraternal love Upon those
100	12	55				delight *imagination			an object				an object of delight, Of pure imagination, and of love
101	12	157										loveliness	and loveliness far more
102	12	185				*affections		known					strong affections, love Known by whatever name
103	12	201	+										there indeed Love cannot be;
104	12	246				sorrow	miserable	that					Sorrow that is not sorrow but delight, And miserable love that is not pain to hear of
105	13	143				fear							fear and love
106	13	144									as		love as first and chief
107	13	149									from		From love, for here
108	13	151				pervading					from		from pervading love
109	13	160					this						call'st this love
110	13	161					higher						there is higher love
111	13	162					a	that					a love that comes into the heart
112	13	164					thy						Thy love is human merely:
113	13	166					*intellectual	this					This love more intellectual cannot be
114	13	186					*intellectual						also hath that intellectual love,
115	13	200				friendship							all that friendship, and all that love can do
116	13	209				*softness *desires *interests *sympathies	little						Of female softness shall his life be full, Of little loves and delicate desires, Mild interests and gentlest sympathies
117	13	224						that					esteemed that love
118	13	250							the light				from thy presence shed the light of love
119	13	321					hate		the mysteries				the mysteries of love and hate
120	13	384									in		Yet centering all in love
121	13	427					my		*offering				find Some pleasure from this offering of my love
			2/121	41/121	7/121	36/121	32/121	8/121	33/121	8/121	33/121	7/121	7/121

Chapter 2: On the Verb “Love”

2.1 Introduction

William Wordsworth (1770-1850) is widely celebrated as a poet of nature, since his poems related to nature, such as “I Wandered Lonely as a Cloud” (better known as “Daffodils,” 1807), or “My Heart Leaps Up” (also known as “The Rainbow,” 1807), are very well known. Interestingly, however, in *The Prelude* (1805), which consists of thirteen books, the word “love” outranks that of “nature,” according to *The Language of Wordsworth: A Linguistic Approach to Poetic Language* (112). Regarding verbs, “love” and “lov’d” also rank relatively high, along with “rose,” “live,” or “brought” (136). The term “love” is multivalent; nevertheless, it is a universal concept, beyond borders, cultures, and time, shared by all humanity. In this chapter, I focus upon the occurrences of the verb “love” appearing in *The Prelude* and attempt a syntactic analysis to examine the characteristics of Wordsworth’s concept of “love.”

2.2 Methodology

In order to read every possible clue in an effort to understand the poet’s own intentions in using the word, “love,” I extracted all 62 occurrences of the verb “love” that appear in *The Prelude*, which is about half the number of occurrences of the

noun “love.” I then read occurrences of the verb “love” attentively in light of their contexts and, based on this analysis, I created a visual representation of the results in the form of two tables.

Firstly, turning to Table 1 (pp. 60-1), some explanation may be helpful. The left column shows the 62 occurrences of the verb, “love,” in order of appearance. The two adjacent columns are book and line numbers where the verb “love” appears. Moving to the right, the column lists the “subject” of the sentence. The next category is the “verb,” which is divided into three categories: the verb “love” with to-infinitive, the affirmative form of the verb “love,” and the negative form of the verb “love.” The final column on the right, “object,” shows the object of the verb “love.” The symbol “=” in the parentheses marks comparable word/s used in the same sentence, while entries without “=” in the parentheses mark comparable word/s in that context. In cases when the verb “love” is a transitive verb, and the space where an object should fill is left blank, the word “ditto” refers to the same entry as above. Due to spatial constraints, asterisks are used to indicate ellipsis.

Secondly, in order to grasp what Wordsworth loved or did not love, it is necessary to see what comes syntactically as the objects of the verb “love,” since the verb “love” is mostly used as a transitive verb and it takes a direct object. In this way, I isolate those objects, specifically their head words based on Table 1, and examine what types of nouns appear and what distribution they have in Table 2 (p.

62). This table depends on the framework of Kadokawa's *Dictionary of Synonyms* (2010), which divides the entire Japanese vocabulary into three broad fields: "nature," which surrounds us, the "human affairs" in which we live, and the "culture" which we produce. These three categories are further divided into 100 subcategories/items, beginning with the item "astronomy" and ending with "machinery." While creating this table, I placed some restrictions for the work to go smoothly:

- (1) I cite the object whose subject is the first person, namely, Wordsworth himself;
- (2) Though the subject is the third person, I cite the object which we can see from the context that Wordsworth loved;
- (3) I cite the object of the infinitive and the relative pronoun;
- (4) I cite all elements of objects in appositional arrangement, that is to say, I cite not only A1 but also A2, A3;
- (5) When an object appears in pronominal arrangement, I cite it and show it in parentheses on the table.

Lastly, the two items—"examinations" and "guise"—for which Wordsworth expressed disdain are shaded.

2.3 Results and Analysis

Based on these analyses, I will now point out some features of the poet's use of

the verb “love.” Examining the “subject” in Table 1, which shows the agent of that action, namely to “love,” the first person singular “I” appeared 30 times, and the first person plural “we,” 7 times. In other words, the first person appeared 37 out of 62, almost 60% of the total. The fact that Wordsworth frequently employed the first person as a subject may support the idea that *The Prelude* was written in autobiographical style, though it is sometimes called an epic poem. However, the poet used the third person to express the object of the verb “love.” I will return to this point later in the next section.

Table 2 shows the distribution of the objects governed by the verb “love.” Through classifying the objects of the verb “love” into 100 items, we find that there are 31 words related to “nature,” which is the most in number; those related to “human affairs” number 13; and those pertaining to “culture,” 7, the fewest. Regarding the main category of “nature,” it has three subcategories: “nature,” “property,” and “change.” Among the three subcategories, we can see that “nature” has a high distribution: the items of “astronomy,” “topography,” and “material,” in particular, have many entries. The item, “material,” which has the largest number of entries, is defined as “a substance which forms the thing” by Kadokawa’s *Dictionary of Synonyms* (2010). According to this definition, the word “nature” itself belongs to the item “material.” Moving down to “human affairs,” which is divided into four subcategories, “behavior,” “affection,” “person,” and “disposition,”

And from his fords and shallows, sent a voice
That flowed along my dreams? For this didst thou,
O Derwent, travelling over the green plains
Near my 'sweet birthplace', didst thou, beauteous stream
Make ceaseless music through the night and day, (l. 271-79)

In the first sentence above, the agent of the verb "love" is not Wordsworth but the third person, "[t]hat one, the fairest of all rivers," in which, as I mentioned before, the poet used the third person to express the object of the verb "love." Since the poet affectionately used the second person "thou" for the Derwent (in lines 276 and 278), we can see from the context that Wordsworth himself loved the fairest river, Derwent, which composed continually pleasing music. The banks of the Derwent nearby his "sweet birthplace" were a ceaseless source of delight and, many years later, Wordsworth still vividly recalled them.

The poet further described his childhood memory of that beauteous river in the following passage:

(2) When, having left his Mountains, to the Towers
Of Cockermouth that beauteous river came,
Behind my Father's House he passed, close by,
Along the margin of our Terrace Walk.
He was a Playmate whom we dearly loved: (l. 286-90)

The house in which Wordsworth was born was the most imposing dwelling in the main street of Cockermouth. Because Wordsworth's father, John Wordsworth Sr (1741-1783) was a law agent to the most powerful man in the district, they lived rent-free in that fine house. Wordsworth's early memories of Cockermouth were what Stephen Gill calls "giddy bliss" (14); his family were together and the children were close in age (Richard was born in August 1768, William, in April 1770, and Dorothy, on Christmas day 1771; John, in December 1772; finally, Christopher, in June 1774). The children's favorite playground was the high terrace at the end of the garden, overlooking the waters of the Derwent. The river itself was their constant playmate, particularly in summer. At five years old, Wordsworth made "one long bathing of a summer's day" (1. 294), alternately basking in the sun and plunging into the water.

As five-year-old Wordsworth then grew a few years older and as the area of his activity extended, he "began to love the woods and field" (2. 4-5). Furthermore, he became aware of another object of love, which also belonged to nature, as we can see in the following lines:

(3) ... already I began
To love the sun, a boy I loved the sun,
Not as I since have loved him—as a pledge
And surety of our earthly life, a light

Which while we view we feel we are alive—
But, for this cause, that I had seen him lay
His beauty on the morning hills, had seen
The western mountain touch his setting orb,
In many a thoughtless hour, when, from excess
Of happiness, my blood appeared to flow
With its own pleasure, and I breathed with joy. (2. 183-93)

Just like other boys, the young Wordsworth was interested in what the poet later expressed as “glad animal movements” in “Tintern Abbey” (74): Wordsworth and his friends rowed boats and raced one another on Lake Windermere in summer; they skated on the polished ice in games under the sparkling stars in winter; Wordsworth scampered along high places to capture a bird in its nest in late autumn; he did a five-mile morning walk with his friend before the hours of school, wandering round the lake. In this way, the young Wordsworth was deeply involved in playing outdoors, enjoying the freedom in the open air so much that he developed an acute sensitivity to nature. Most adults admire the sun, appreciating its benefits to mankind; however, the young Wordsworth began to love the sun instinctively, without conscious thought. The boy had seen the beautiful sunset “in many a thoughtless hour” and he “breathed with joy”—in other words, he was completely entranced by the scenery.

Wordsworth attended Hawkshead Grammar School, where he received a good

drives a wedge from the south of the Lakes (Windermere, Esthwaite, and Coniston) into the center of the mountains. In hindsight, Wordsworth spent a good portion of his life walking; in fact, he composed verse as he walked. For him, the act of walking itself was a creative process and this habit may be traced back to its origin in his Hawkshead days.

Wordsworth spent eight years (from 9 years old to 17 years old) at Hawkshead and he called it “Beloved Hawkshead.” In contrast to his grammar school days, Wordsworth did not seem to adjust himself to college life in Cambridge, as we can see in the following passages:

(5) ...of important days,
Examinations, when the man was weighed
As in the balance; of excessive hopes,
Tremblings withal and commendable fears,
Small jealousies and triumphs good or bad—
I make short mention. Things they were which then
I did not **love**, nor do I **love** them now:
Such glory was but little sought by me,
And little won.

.....

 ...I did not **love**,
As hath been noticed heretofore, the guise
Of our scholastic studies—could have wished

The river to have had an ampler range
And freer pace. (3. 64-72, 506-10)

The underlined word “them” in line 70 refers to examinations. The two items—“examinations” and “guise”—which Wordsworth did not love appear in Book Three, whose subtitle is “Residence at Cambridge.” In Hawkshead Grammar School, Wordsworth received a good grounding in the Classics; he was taught in a humane way so that he recollected that Classical literature affected him by its own beauty and that he was able to take pleasure in poetry as something more than an academic chore (Gill 27). Therefore, after studying in an atmosphere of freedom at Hawkshead, Wordsworth was not quite suited to compete with other students in examinations. He did not pursue glory and fame nor did he value them through examinations. Furthermore, he wrote that he did not love the guise of his scholastic studies; in other words, he felt nothing but contempt for the petty academic system. Regarding his position, Wordsworth was one of the sizars, who were bright boys that received financial aid. That means that he had to wear a distinctive gown, was assigned the worst rooms, and worked as a waiter at the fellows’ table (Barker 36). In this way, he had melancholy thoughts on the situation prevailing at the time in Cambridge.

Wordsworth, now homeless after the death of his father at the age of thirteen, found that Cockermouth, his birthplace, was no longer his home. He headed

straight for Hawkshead, where he spent his summer vacation, boarding once again with his mother in Hawkshead, Ann Tyson:

(6) Her smooth domestic life—
Affectionate without uneasiness—
Her talk, her business, pleased me; and no less
Her clear though shallow stream of piety,
That ran on sabbath days a fresher course.
With thoughts unfelt till now I saw her read
Her bible on the Sunday afternoons,
And loved the book when she had dropped asleep
And made of it a pillow for her head. (4. 213-21)

Returning to Hawkshead, Wordsworth had his first happy reunion with Ann Tyson; she gave him a rapturous and tearful welcome. At such a heartwarming scene in this context, we can easily tell that what Wordsworth loved was not the book itself but Ann Tyson, who was nodding over the Bible and fell asleep on it. He and his brother, Richard, were sent to Hawkshead in May 1779, after their mother died the previous year. Since that time they had boarded in a little cottage with the Tysons, a childless couple in their sixties. As I previously mentioned in the chapter on the noun “love,” the lowly cottage watched over by Ann Tyson was a secure center and a real home for Wordsworth, where he found “sanctity,” “a safeguard,” and “love.” She allowed them the freedom to roam wherever and whenever they liked outside

school hours and it was a freedom that Wordsworth had used to the full; she used to tell tales by the fireside during the long winter nights. Gill states that “Wordsworth’s memories of these eight years give a sense that he regarded the whole region as home” (21). In keeping with this idea, Ann Tyson’s cottage in the region was clearly home and she was “[h]onoured with little less than filial love” (7. 28).

While he was still a university student at Cambridge, Wordsworth first began to visit London in 1788 or 1789 (Johnston 101). He managed to close his University career with a BA in January 1791. Wordsworth, “[y]et undetermined to what plan of life” (4. 63), went next to London without any particular objective:

(7) With deep devotion, Nature, did I feel
In that great city what I owed to thee:
High thoughts of God and man, and love of man,
Triumphant over all those loathsome sights
Of wretchedness and vice, a watchful eye,
Which, with the outside of our human life
Not satisfied, must read the inner mind.
For I already had been taught to love
My fellow-beings, to such habits trained
Among the woods and mountains, where I found
In thee a gracious guide to lead me forth
Beyond the bosom of my family,

My friends and youthful playmates. (8. 62-74)

From late-January to late-May 1791, Wordsworth was living in London (Gill 54). Throughout this period, as he wrote in Book Seven (Residence in London), he made explorations into what the great city offered so that he was able to expand his knowledge. He visited many places, ranging from the main sights of London, such as the Gallery of St Paul's and the tombs of Westminster, to such worldly spectacles as birds and beasts "from every clime," rope-dancers, giants, dwarfs, and Italians, Turks, Jews, Russians, Indians, Moors, Tatars, Chinese and others: in other words, multicultural people from different countries on crowded streets (7. 229-43). London was one of the busiest and most prosperous cities in the world at that time. In the shadow of its prosperity, Wordsworth did not fail to witness the people of the lower classes; he was "smitten with the view of a blind beggar," who had a paper on his chest which gave his history (7. 610-15). Since he had already been taught to love his fellow-beings by his guide, "nature," Wordsworth respected the blind beggar for his intrinsic dignity; the poet was endowed with "a watchful eye" that enabled him to discern the truth of life from such outward appearances.

Having stayed in such a multicultural city, London, Wordsworth became sensitized to different cultures. His vision of Gehol (8. 123), in other words, a Chinese imperial garden that he compares to "the common haunts of the green earth,"

the countryside in the English Lake District, is a telling example of this:

- (8) Yea, doubtless, at an age when but a glimpse
Of those resplendent gardens, with their frame
Imperial, and elaborate ornaments,
Would to a child be a transport over-great,
When but a half-hour's roam through such a place
Would leave behind a dance of images
That shall break in upon his sleep for weeks,
Even then the common haunts of the green earth
With the ordinary human interests
Which they embosom—all without regard
As both may seem—are fastening on the heart
Insensibly, each with the other's help,
So that we love, not knowing that we love,
And feel, not knowing whence our feeling comes. (8. 159-172)

One of the traits of the English Romantic movement of the late-eighteenth century is a sense of yearning for a far-off country. Samuel Tayler Coleridge was a founder of English Romanticism, along with Wordsworth, and he composed a well-known poem about a Mongol emperor named “Kubla Khan” (1798). Likewise, Wordsworth used the Chinese pleasure garden at Gehol to compare the exotic oriental gardens with the common places in his own country; however, he emphasized the wholesomeness of his countryside even though such common places

had little importance in the eyes of the world. While in London, amid the excitement and turbulence of the city, the poet devotedly reminisced about the Lake District and praised his fair native place, because for Wordsworth, it is lovelier than even such exotic oriental gardens. In addition, although common places, such as “the common haunts of the green earth,” are prone to be overlooked and not attract our interest, Wordsworth had a talent to perceive such objects of his “love” in everyday life.

After his stay in London and then a few months stay in Wales, Wordsworth crossed the Channel in November, 1791. The spirit of the French Revolution resonated with him and he had two more years until he would turn twenty-three, when his uncle would offer a curacy; however, Wordsworth came back to England the next year in despair:

(9) ... in Nature still
Glorying, I found a counterpoise to her,
Which, when the spirit of evil was at height,
Maintained for me a secret happiness.
Her I resorted to, and loved so much
I seemed to love as much as heretofore— (11. 31-36)

In 1790, during his summer vacation, Wordsworth had crossed the Channel with his friend to take a walking trip to the Alps. At that time “Europe was rejoiced, France

[was] standing at the top of golden hours” (6. 352-3). On Wordsworth’s return in 1791, the atmosphere in France was quite changed: at the end of 1791, “France was, in the words of one historian, ‘deeply divided and quite ungoverned’” (Gill 59). During his stay in France, Wordsworth found that there existed a big gap between the lofty ideal which he had dreamed of and the harsh reality of the Revolution. As to his private life, the poet fell in love with a French Woman, Annette Vallon (1766-1841), and fathered a child. He hinted at his affair by substituting the narrative of a young man and woman, named Vaudracour and Julia, in Book Nine. Wordsworth was forced to leave France due to England’s declaration of war against France. Completely depressed in spirit, Wordsworth reluctantly returned to England.

Back in London, he suffered regret for leaving the unwed mother and child in France. Unfortunately, since the Anglo-French War, part of the French Revolutionary Wars (1793-1802), there was little chance for him to meet Annette and the child. What was worse, his uncle withdrew his offer of assistance because of this affair in France; therefore, Wordsworth had no expectations of income (Gill 68). He left London to begin his journey with his friend, a month’s stay on the Isle of Wight. His companion was William Calvert, who had inherited a fortune from his father. Subsequently, Wordsworth continued a walking tour from Salisbury to North Wales alone (Gill 74). During the tour Wordsworth visited Tintern Abbey,

about which he afterwards wrote one of his masterworks, 'Lines Written a Few Miles above Tintern Abbey' in *Lyrical Ballads* (1798). As "I [Wordsworth], bred in Nature's lap" (3. 358), he returned to the bosom of nature; he again praised nature for her comfort, which had been bestowed upon him, amounting to a "counterpoise" during his times of hardship. In other words, "Nature," during this period of distress, offered the consoling potentiality of a benign order in which human beings could be harmoniously assimilated.

In August, 1802, after a separation of almost ten years, Wordsworth and his sister Dorothy (1771-1855) arrived at Calais to meet Annette and Caroline, Wordsworth's daughter, who he promised to support financially. Having done his duty, Wordsworth returned to England with evident relief (Barker 213). Subsequently, in October in the same year, he married Mary Hutchinson (1770-1859), whom he had known since childhood. He wrote the following lines expressing his emotions:

(10) Whatever scene was present to her eyes,
That was the best, to that she was attuned
Through her humility and lowliness,
And through a perfect happiness of soul
Whose variegated feelings were in this
Sisters, that they were each some new delight.
For she was Nature's inmate: her the birds
And every flower she met with, could they but

Have known her, would have loved. (11. 207-215)

In the passage above, the agent of the verb “love” in line 215 is the third person, “the birds and every flower”; the verb “love” is used in the subjunctive mood, in other words, “would have loved.” Here, however, we can read that what the poet was saying is that Wordsworth himself deeply loved the woman, who was both loved by living things and humble, unassuming, and “nature’s inmate.” The women with whom Wordsworth had a solid and lasting relationship were his sister, Dorothy, and his wife, Mary Hutchinson. Both Dorothy and Mary fraternized with birds and flowers and were very friendly towards “nature.” Dorothy was his treasured companion, for she had exerted an inspiring influence on Wordsworth. She also had a talent for writing, keeping several journals, for example, the *Alfoxden Journal* (January-April, 1798) and the *Grasmere Journal* (1800-3), and so on (Drabble 1115). “She” in line 213, is controversial; scholars such as de Selincourt and Morimatsu state that “She” refers to Dorothy (Morimatsu 186). On the other hand, J. Wordsworth, Abrams, and Gill add a foot note in their 1979 edition of *The Prelude* (426): according to them, “She” refers to Mary. I am in favor of the latter because words such as “humility” and “lowliness,” in line 209, which describe a person’s character, are more appropriate for Mary. Although “She” could be taken to be either woman, for Wordsworth, both Mary and Dorothy were dearly beloved women

throughout his life.

To change the subject, the child Wordsworth found it fascinating to see the public road from the garden at Cokermouth, leading over the hill to the next village:

(11) I love a public road: few sights there are
That please me more—such object hath had power
O'er my imagination since the dawn
Of my childhood, when its disappearing line
Seen daily afar off, on one bare steep
Beyond the limits which my feet had trod,
Was like a guide into eternity,
At least to things to unknown and without bound. (12. 145-52)

As for the lines above, Morimatsu suggests that “the senses, which perceive the sign of eternity in things whose endpoints are invisible, yet which can be seen in the far distance, are highly romantic” (Morimatsu 185; translation mine). Wordsworth’s love of romantic wandering had compelled him to travel (including his famous walking tours), starting from his youthful days until his later years. He travelled extensively, covering large areas, from the nearby Lake District, to Scotland, Wales, and to countries on the Continent, such as France and Italy, Switzerland and Germany. Considering his era, the late-eighteenth century to the first-half of the nineteenth century, public transportation at that time was far less convenient and

Bristol, a center of both political and religious dissent at that time (Gill 93). In 1797, Coleridge walked to Racedown, Dorset, where he met Wordsworth and his sister, Dorothy. The friendship that sprang up between them was based on a mutual love of poetry and critical discussion about political and social problems of the day. Between July 1797 and September 1798, they worked closely together on *Lyrical Ballads*, a collection of poems, the first edition of which appeared in 1798. *Lyrical Ballads* was intended as an “experiment” in English poetry (Drabble 216); the book was a landmark of English Romanticism and the beginning of a new age (Drabble 618). Subsequently, Wordsworth became estranged from Coleridge due to Coleridge’s physical deterioration. However, in the passage above, other than the verb “love” in line 249, the repetition of other forms of “love” appears twice: the adjective “loving” in line 248 and the noun “love” in line 250. Accordingly, we can clearly see evidence of Wordsworth’s affection for Coleridge during his work on *The Prelude* (1805). In these lines, Wordsworth expressed his gratitude to and appreciation for Coleridge for his poetic inspiration.

2.5 Conclusion

In this study, I focused upon Wordsworth’s objects of “love” through occurrences of the verb “love” in his epic autobiographical poem, *The Prelude*. As shown in Table 2, Wordsworth loved things related to nature, such as the Derwent in

quotations one and two, the sun in quotation three, the common haunts of the green earth in quotation eight, “nature” herself in quotation nine and the public road in quotation eleven. As we can see, the things the poet loved that relate to nature belong to the Lake District. The fairest river, Derwent runs in Cockermouth where the poet was born. The sunset which the young Wordsworth admired was probably in Hawkshead because the paragraph is in Book Second whose subtitle is School-time, though he did not mention the location. In his Hawkshead Grammar School days, Wordsworth received much of what had formed him as a poet; he called the place “Beloved Hawkshead.” He left the Lake District for the first time to study at Cambridge, where he could not adapt himself to his surroundings. In expanding his knowledge in a multicultural city, London, he reminisced about “the common haunts of the green earth,” his fair native place. During his times of hardship after his stay in France, the poet returned to the bosom of “nature.” She conferred on Wordsworth the comforting potentiality of a benign order in which human beings could be harmoniously assimilated. Wordsworth’s Romantic temperament favored wandering and travelling beyond the public road; however, his love for the Lake District increasingly deepened.

Along with the things related to nature mentioned above, Wordsworth also often referred to people who he dearly loved, as can be seen in the subcategory “person” (in Table 2): for example, his friend Fleming in quotation four, Ann Tyson in

quotation six, his fellow being in quotation seven, Mary or Dorothy in quotation ten, and Coleridge in quotation twelve. Wordsworth walked and wandered about with Fleming before the hours of school, reciting their favorite verses. The act of walking became a creative process; the poet spent a good portion of his life walking. This practice may be traced back to his Hawkshead days. Wordsworth's mother in Hawkshead was Ann Tyson. The lowly cottage watched over by her was a secure center and real home for Wordsworth. Moreover, according to Gill, "Wordsworth regarded the whole region as home." There were two women whom Wordsworth loved sincerely and with whom he had had a solid and lasting relationship throughout their adult lives: Dorothy and Mary. Dorothy was such a precious companion as to exert an inspiring literary influence on Wordsworth. On the other hand, Mary supported and encouraged her husband in her humble and lowly manner. Last but not least, Wordsworth first wrote "The Poem to Coleridge" (Drabble 217), which later became *The Prelude*, to his dear friend, Coleridge. Wordsworth was greatly indebted to Coleridge for his literary knowledge and insight. Once again, here, we see how his love—for nature in the Lake District and for the people mentioned above—was deep and sincere.

Table 1 Occurrences of “Love” (Verb) in *The Prelude*

No	Book	Line	Subject	Verb		Object
				Affirmative	Negative	
1	1	273	one, the fairest of all rivers	love		to blend his murmurs with my nurse’s song
2	1	290	we (Wordsworth and his brothers)	loved		a playmate (The Derwent)
3	1	574	Nature	made me love		them (=beauteous forms of grand)
4	1	657	thou (Coleridge)	lovest		him (Wordsworth)
5	2	5	I	began to love		the woods and fields
6	2	184	I	began to love		the sun
7	2	184	a boy I	loved		the sun
8	2	185	I	have loved		him (=the sun)
9	2	353	I	loved		a friend (John Flemming)
10	2	396	I	have loved		the exercise and produce of a toil
11	3	70	I		did not love	things (Examinations...good or bad)
12	3	70	I		nor love	them (ditto)
13	3	236	my heart	loved		idleness and joy
14	3	506	I		did not love	the guise of our scholastic studies
15	4	121	Those walks	worthy to be prized and loved		
16	4	136	we	love		a face
17	4	183	I	loved		whose occupations
18	4	220	I	loved		the book when she had dropped asleep and made it a pillow*
19	4	228	I	had loved		which (=objects)
20	4	230	a blessed spirit or angel	might love		
21	4	270	I	loved		(=all)
22	4	271	(I)	loved (repetition)		all
23	4	271	I	had loved		all
24	5	282	she (Poet’s mother)	loved		The hours for what they are, than from regards Glanced on*
25	5	357	he	can love		nothing
26	5	565	we	begin to love		what we have seen
27	6	41	Who (Poet’s uncles)	loved		me
28	6	77	I	loved		such aspects
29	6	117	I	loved		which (=books)
30	6	193	that (=a melancholy)	loved		a pensive sky, and sad days, and piping winds, The Twilight*

Table 1

Occurrences of “Love” (Verb) in *The Prelude*

31	6	256	who (=those)	love		
32	7	152	I	love		that(=the lonely places)
33	7	224	that (=the bachelor)	loves		to sun himself
34	8	56	the morning light	loves		them (=their herds and flocks about them)
35	8	69	I	had been taught to love		my fellow-beings
36	8	171	we	love		the common haunts of the green earth
37	8	171	we	love		
38	8	676	I	should learn to love		The end of life and everything we know
39	8	762	I	loved		which (=the human nature)
40	9	313	he (Michel Beaupuy)	loved		man
41	9	583	he (Vaudracour)	loved		the thing he saw
42	9	663	he (Vaudracour)	loved		the maid (Julia)
43	9	709	a murderer		cannot love	an innocent woman
44	9	740	who (=the family)	loved		him (Vaudracour)
45	9	857	who (=the mother)	loved		him (Vaudracour)
46	10	266	who (=he)	may love		the sight of a village steeple
47	10	510	he (William Taylor)	loved		the poets
48	10	511	(William Taylor)	would have loved		me
49	10	1007	I	loved		To dream of Sicily
50	10	1030	I	love		those
51	11	35	I	loved		Her (nature)
52	11	36	I	seemed to love		ditto
53	11	215	The birds and every flower	would have loved		her (Mary Hutchinson)
54	11	225	I	loved		whate'er I saw
55	11	225	I	nor lightly loved but fervently		ditto
56	12	130	we	love		the maid
57	12	139	I	love		which (=the knowledge)
58	12	145	I	love		a public road
59	12	276	God	loveth		us
60	13	249	most loving soul	placed on earth to love		
61	13	444	we	have loved		what
62	13	445	others	will love		what we have loved

Table 2 Distribution of Objects of "love" Based upon the Framework of Kadokawa's Dictionary of Synonyms

NATURE	00 ASTRONOMY	01 CALENDAR	02 WEATHER	03 TOPOGRAPHY	04 SCENERY	05 FLORA	06 FAUNA	07 PHYSIOLOGY	08 MATERIAL	09 PHENOMENON
NATURE	sun 2.184 sun 2.184 sun 2.185 sky 6.193 winds 6.193 twilight 6.193	days 6.193 autumn 6.193		murmurs 1.272 woods 2.5 fields 2.5 road 12.145	aspect 6.77 sight 10.266	herds 8.56 flocks 8.56			(objects) 4.228 (objects) 4.230 what we have 5.565 seen 8.676 every thing 11.225 whatever I saw 13.444 what	
NATURE		11 FORM forms 1.574	12 QUANTITY all 4.270 all 4.271 all 4.271	13 SUBSTANCE	14 STIMULUS	15 TIME hours 5.283	16 STATE	17 VALUE	18 TYPE	19 DEGREE
CHANGE	20 SHAKING	21 MOVEMENT	22 MEETING/PARTING	23 APPEARING	24 TRANSFORMATION	25 CHANGE IN QUALITY	26 FLUCTUATION	27 SITUATION	28 PROGRESS	29 RELEVANCE
CHANGE										produce 2.396
BEHAVIOUR	30 ACTION	31 TRAFFIC	32 EXPRESSION	33 OBSERVATION	34 STATEMENT	35 BEDD & BOARD	36 WORK SERVICE	37 GIVE & RECEIVE	38 OPERATION	39 PRODUCTION
BEHAVIOUR										
AFFECTION	40 SENSE	41 THOUGHT	42 LEARNING them 3.70 (=examinations)	43 INTENTION end 8.676	44 DEMAND	45 INDUCEMENT	46 STRIFE	47 HONOUR & DISGRACE	48 LOVE & HATE	49 JOY & SORROW joy 3.236
AFFECTION										
HUMAN AFFAIRS	50 PERSON those(people) 10.1030 her(=Mary) 11.215	51 AGE maid 9.663	52 RELATIVES	53 FRIENDS playmate 1.290 friend 2.353 fellow-beings 8.69	54 SOCIAL STATUS	55 SOCIAL FUNCTION	56 MANUFACTURE	57 SERVICE SECTOR poets 10.510	58 PEOPLE	59 GODS
HUMAN AFFAIRS										
PERSON	60 PHYSIQUE	61 COUNTENANCE face 4.136	62 FIGURE	63 GESTURE	64 ATTITUDE idleness 3.236	65 BEHAVIOUR	66 CHARACTER human nature 8.762	67 ABILITY which 12.139 (=knowledge)	68 CIRCUMSTANCES	69 MENTAL STATE
PERSON										
DISPOSITION	70 REGION places Sicily 7.152 10.1007	71 GROUP	72 FACILITIES	73 RULE	74 TRANSACTION	75 NEWS	76 MANNERS & CUSTOMS guise 3.506	77 CONDUCT	78 SOCIAL LIFE	79 MORALITY
DISPOSITION										
SOCIETY	80 SCHOLARSHIP	81 LOGIC	82 SIGNAL	83 LANGUAGE	84 DOCUMENT book which(=books) 4.220 6.117	85 LITERATURE	86 ART	87 MUSIC	88 ENTERTAINMENT	89 AMUSEMENT walks 4.121
SOCIETY										
CULTURE	90 COMMODITIES	91 MEDICINE	92 FOOD	93 CLOTHING	94 BUILDING	95 FURNITURE	96 STATIONERY	97 LANDMARK	98 TOOLS	99 MACHINERY
CULTURE										
Goods										

Chapter 3: On the Adjectives “Beloved,” “Lovely,” and “Loving”

3.1 Introduction

In chapter 1, I discussed the characteristics of Wordsworth’s concept of “love” attempting a syntactic and semantic analysis on all occurrences of the noun “love” that appear in *The Prelude*. In chapter 2, I focused upon the various objects of “love” through all occurrences of the verb “love.” In this chapter, I explore the poet’s concept of “love” through the adjectives “beloved,” “lovely,” and “loving.” There are other adjectives that have the same meanings of those adjectives; however, in this chapter, I focus on those three adjectives that contain the stem of the word, “love.”

Most adjectives have two uses: attributive and predicative. An attributive adjective occurs before the nouns it modifies, while a predicative adjective occurs as the complement of a linking verb (Leech 231). I adopt both. In order to search for Wordsworth’s characteristics of “love,” I find it useful to examine the nouns which an attributive adjective modifies and the grammatical subjects of a predicative adjective.

As for the concept of “love” in *The Prelude*, I am examining it from the perspective of three parts of speech: as a noun, as a verb, and as an adjective. This

chapter takes up the final chapter of the three parts. Therefore, I will observe how those three parts of speech are distributed from Books One to Thirteen in *The Prelude*.

3.2 Methodology

In the same way as I examined the noun “love” and the verb “love,” I extracted all 23 occurrences of the adjectives “beloved,” “lovely,” and “loving.” I then read them carefully in light of their contexts and I created a visual representation of the results in the form of two tables.

Firstly, turning to Table 1 (p. 65), some explanation may be helpful. The left column shows the 23 occurrences of adjectives that contain the stem of the word “love,” in order of appearance. The two adjacent columns are book and line numbers where one of the three adjectives appears. The next category is attributive adjectives. Moving to the right, the column lists the nouns which come after attributive adjectives. The next category is predicative adjectives. The final column on the right lists the subject to which the predicative adjective refers.

Secondly, I consider the things or people that adjectives, such as “beloved,” “lovely,” and “loving,” modify in Table 1, as the objects of Wordsworth’s love.

Table 1 Occurrences of “Beloved,” “Lovely,” and “Loving” in *The Prelude*

No	Book	Line	Attributive Adjectives	Nouns Following Attributive Adjectives	Predicative Adjectives	Subjects of Predicative Adjectives
1	1	308	beloved	vale (Hawkshead)		
2	1	660	lovely	forms		
3	2	255	beloved	presence (mother)		
4	2	258	beloved	presence (mother)		
5	3	272			beloved	Even the great Newton’s own ethereal self
6	3	366	lovely	forms		
7	4	31			beloved	Thee and thy dwelling, and a throng of things...
8	4	239	beloved	star		
9	6	101	lovely	tree		
10	6	260	loving	thoughts		
11	6	620	lovely	countenance (Lake Como)		
12	6	681	beloved	friend (Coleridge)		
13	7	396	lovely	boy		
14	8	36	loveliest	of them all, some sweet lass		
15	8	144			lovelier	the paradise where I was reared
16	8	598	lovely	region		
17	8	607	beloved	friend (Coleridge)		
18	9	153			lovely	a face (Michel Beaupuy)
19	9	286			beloved	a face or person
20	10	255	beloved	country		
21	10	908	beloved	woman (Dorothy)		
22	13	146	lovely	forms		
23	13	248	loving	soul (Coleridge)		

Table 2 Distribution of Objects that "Beloved," "Lovely," and "Loving" Indicate Based Upon the Framework of Kadokawa's Dictionary of Synonyms

NATURE	00 ASTRONOMY	01 CALENDAR	02 WEATHER	03 TOPOGRAPHY	04 SCENERY	05 FLORA	06 FAUNA	07 PHYSIOLOGY	08 MATERIAL	09 PHENOMENON
PROPERTY NATURE	star 4.239			tree 6.101						
CHANGE										
BEHAVIOR										
AFFECTION										
PERSON										
DISPOSITION										
SOCIETY										
Art & Science										
Goods										

Based on the columns, “Nouns following attributive adjectives” and “Subjects of predicative adjectives,” I examine what types of words appear and what distribution they have, in Table 2 (p. 66), which depends on the framework of Kadokawa’s *Dictionary of Synonyms* (2010), as I did in the previous chapter. While creating this table, I cite all elements of words in appositional arrangement, not only A1 but also A2 and A3. As for “vale” (1. 308), I did not classify it as “03 Topography,” but as “70 Region” because the word, “vale” refers to Hawkshead based upon the context. Moreover, I put specific proper nouns in parentheses in cases where one can understand the meaning from the context.

3.3 Results and Analysis

From Table 1, regarding occurrences of the three adjectives, “beloved” appears 11 out of 23 times, while “lovely” (including the comparative and the superlative) appears 10 out of 23. “Beloved” and “loving” are thus nearly equal in number, while occurrences of “loving” appear just two times. In respect of usage, attributive adjectives appear 18 out of 23 times. On the other hand, predicative adjectives appear 5 out of 23 times. That is, attributive adjectives that occur before the nouns they modify greatly outnumber predicative adjectives, 18 to 5. According to Ando,

it is notable for semantics of adjectives that an attributive adjective generally expresses a “permanent feature” of the headword, while a predicative adjective expresses a “temporary state” (Ando 483). Wordsworth used attributive adjectives far more than predicative adjectives; in other words, he permanently loved most of the objects of “beloved,” “lovely,” and “loving” in *The Prelude*.

Through classifying the distribution of Table 2, we find that there are nine words related to “person” in the subcategory (“human affairs” in the main category), which is the most in number. As I mentioned in the conclusion of the previous chapter, in which I searched for Wordsworth’s use of “love” through the verb “love,” the poet loved things related to nature, and along with them, he wrote about people who he dearly loved. Therefore, people such as Ann Tyson (4. 30), Dorothy (10. 908), and Coleridge (6. 681, 8. 607) once again appeared in this analysis.

Among 100 items in Table 2, there are four words related to the item “region,” which is the most in number. “Region” belongs to the subcategory “society” (main category, “culture”). The second most frequently occurring item is “form” in the subcategory “property” (main category, “nature”). It is interesting that the same word, “forms,” is repeated three times in the item “form.” I will discuss this point later in this chapter. In the distribution of objects of the verb “love” based on the

same framework of Kadokawa's, as we saw in the previous chapter, "nature" in the main category has the highest distribution. Unlike the last result in case of the verb "love," "human affairs" in the main category has the most entries this time.

3.4 The "Region" Wordsworth Loved

Based on the results of the analysis, I will now examine some of Wordsworth's notable lines which contain those adjectives mentioned above. Among 100 categorical items, "Region," which consists of four words, has the largest number of entries. In this section, I will focus upon four quotations, which contain the words related to "Region" and the adjectives which modify those words. I have numbered the following four quotations, (1) to (4), in order of appearance as they occur in *The Prelude*: "(1)" refers to "quotation one," and so forth. In addition, I have shaded the adjectives and underlined the words which the adjective modifies.

(1) Fair seed-time had my soul, and I grew up
Fostered alike by beauty and by fear,
Much favored in my birthplace, and no less
In that **beloved** vale to which erelong
I was transplanted. (1. 305-9)

In Book One, whose subtitle is “Introduction: Childhood and School-time,” Wordsworth thought back to the past, comparing himself to a plant. He mentioned two places, although he did not state the name of either place. The two places are now well-known: his “birthplace” (307), Cockermouth, and “that beloved vale” (308), Hawkshead, 35 miles away from Cockermouth, where he was “transplanted” (309) after his mother’s death.

Due to the early death of Wordsworth’s mother, Wordsworth was sent to the vale, Hawkshead. However, it is no doubt that the vale was invaluable to his development as a great poet. Situated in the Lake District, Cockermouth and Hawkshead, where he spent his life until his entrance into Cambridge University, were so favorable and valuable for Wordsworth that he wrote that the “beloved vale” in his childhood provided “fair seed-time” for his “soul” (306). While in the vale, Hawkshead, to which he was transplanted, young Wordsworth was deeply absorbed in playing, walking, and wandering around. By doing so, he gradually developed his deep sympathies toward nature. I wrote about this in detail in the previous chapter, about how agreeable and treasured the vale was for Wordsworth (see quotation three and four on pp. 41-3), so I shall proceed to the next quotation.

(2) Great joy was mine to see thee once again,

Thee and thy dwelling, and a throng of things

About its narrow precincts, all beloved

And many of them seeming yet my own. (4. 29-32)

“Beloved” in line 31 is the predicative adjective; therefore, it is a complement. In line 31, “all beloved,” and in the following line, “many of them seeming yet my own,” are absolute participial constructions which are arranged in two rows. Since the latter contains “seeming,” it is probable that the word “being” before “beloved” is omitted. The grammatical subject of the predicative adjective “beloved” is the pronoun “all.” Specifically, the pronoun “all” refers to several such nouns as “thee” (29), “Thee” (30), “thy dwelling” (30), and “a throng of things about its narrow precincts” (30-31). The personal pronouns of the second person above refer to Ann Tyson. I took up Wordsworth’s love for her in quotation six (p. 46) in the previous chapter; he even loved the Bible that she had made a pillow for her head on Sunday afternoons when she dropped asleep.

The lines above belong to Book Four, which marks Wordsworth’s return to his childhood home in the countryside for summer vacation from Cambridge. Most

students return to a home of their own; however, Wordsworth headed straight for Ann Tyson's place in Hawkshead since his parents had passed away. Regarding "[her] dwelling" (30), as I mentioned in quotation one in the first chapter, the lowly cottage watched over by Ann Tyson left Wordsworth with a sense of sanctity, safety, and love. Therefore, the poet described her "dwelling" by using such caring adjectives as "beloved."

(3) —or standing forth
 In no discordant opposition, strong
 And gorgeous as the colours side by side
 Bedded among the plumes of tropic birds;
 And mountains over all, embracing all,
 And all the landscape endlessly enriched
 With waters running, falling, or asleep.
 But lovelier far than this the paradise
Where I was reared, in Nature's primitive gifts
 Favored no less, no more to every sense
 Delicious, ... (8. 137-47)

Note the rhetorical inversion employed in line 144. The subject is "the paradise where I was reared." Here the adjective "lovely" is used in the comparative form

“lovelier.” Wordsworth compares two objects: one is “the paradise where [he] was reared,” that is Hawkshead, the other is “this” (144). The word “this” refers to “Gehol’s famous garden” (123), which was designed for the Tartarian dynasty’s delight and pleasure. In other words, Hawkshead is compared to “Gehol’s famous garden,” representing an oriental paradise of artifice and excess in contrast to the natural English landscape. In this huge garden, ten thousand trees were planted. There were shady dells for monasteries, and sunny mounds with temples, bridges, gondolas, dens, and waters. The scenes are suitably linked to one another and the groves of foliage maintain an agreeable hue. Wordsworth praised the gorgeous garden which was landscaped by “patient skill of myriads” (127-8) to a certain degree, describing the spectacle.

Unlike this Chinese garden, there stood no such conspicuous scenes around Hawkshead in the Lake District. Wordsworth was more drawn into the “paradise where [he] was reared” than such a gorgeous garden because he appreciated the simple beauty of nature and the region was abundant in primitive gifts. Nowadays, the Lake District is a popular tourist destination and large numbers of tourists from all over the world visit there.

(4) My present theme
Is to retrace the way that led me on
Through Nature to the love of human-kind;
Nor could I with such object overlook
The influence of this power which turned itself
Instinctively to human passions, things
Least understood—of this adulterate power,
For so it may be called, and without wrong,
When with that first compared. Yet in the midst
Of these vagaries, with an eye so rich
As mine was—through the chance, on me not wasted,
Of having been brought up in such a grand
And lovely region—I had forms distinct
To steady me. (8. 586-99)

The lines above belong to Book Eight, whose subtitle is “Retrospect: Love of Nature Leading to Love of Mankind.” Since this text is the 1805 version, Wordsworth (1770-1850) looked back upon his life thus far in his mid-thirties. After graduation from Cambridge University, he crossed the Channel again in 1791. It was almost two and half years since the Fall of the Bastille and Paris was still in a volatile state (Barker 63). During his stay in France, Wordsworth found a substantial difference between the noble principles which he had felt during his previous visit and now, the

aftermath of the Revolution. As for his private life, Wordsworth fell in love with an French woman, Annette Vallon and she was pregnant with their daughter (67). He reluctantly returned to England, being completely depressed over political and financial problems. We can surmise that the phrase, “in the midst of these vagaries” (594-5) implies Wordsworth’s youthful days in France.

“Region” in line 598 refers to the Lake District where he was reared. The word “region” in the lines above is modified by two adjectives: “lovely” (598) and “grand,” (597) the latter of which appears one line above. “Lovely” has pleasant meanings, such as “sweet,” “agreeable,” or “delightful.” In addition, “lovely” sounds feminine to a certain extent, while the adjective “grand” provides us with the image of “strength” and “magnificence,” which sound rather masculine. In Wordsworth’s early days, his spirit was fostered by nature to which he looked up as a master, in place of his late parents. In his youth, it was nature in this region that relieved and restored Wordsworth from his intense anguish. In this manner, this “region” combines his father’s love and his mother’s love; therefore, he wrote that he was brought up in a “grand” and “lovely” region.

3.5 Concerning “lovely forms”

In the main category “nature” in Table 2 (p. 66), there are six words which are modified by one of the three adjectives that contain the stem of the word, “love.” Among the six words, three belong to the item “form” in the subcategory “property.” In other words, as I previously mentioned, the same word, “forms” is repeated three times in the item “form.” All those “forms” are modified by the attributive adjective “lovely.” Therefore, in this section, I will focus upon three quotations. Since the word “forms” is an abstract superordinate noun, I will examine what each of those “forms” indicates in the context. I have numbered the following three quotations, (5) to (7), in order of appearance as they occur in *The Prelude*.

- (5) Yet should these hopes
 Be vain, and thus should neither I be taught
 To understand myself, nor thou to know
 With better knowledge how the heart was framed
 Of him thou lovest, need I dread from thee
 Harsh judgements if I am so loth to quit
 Those recollected hours that have the charm
 Of visionary things, and lovely forms
 And sweet sensations, that throw back our life
 And almost make our infancy itself
 A visible scene on which the sun is shining? (1. 653-63)

Immediately before the above lines, Wordsworth addresses Coleridge and explains to him the reason why he indulges in reminiscences. Wordsworth wrote that the reminiscences helped him to regain his balance and that he was determined to accomplish this voluminous work, receiving feedback from Coleridge. The lines above constitute the latter half of the second paragraph from the end of Book One. These lines are composed of just one intricate sentence.

Let us syntactically analyze this long sentence and read it intensively to see what these “lovely forms” are. The main clause of the sentence appears in lines 657-8, “need I dread from thee / Harsh judgements.” The main clause stands between two subordinate clauses. To make the meaning of the first subordinate clause easier to understand, it may be useful to read it as follows: “Yet if these hopes should / Be vain and thus if neither I should be taught / To understand myself, nor thou (should be taught) to know / With better knowledge how the heart was framed / Of him thou lovest.” The personal pronouns of the second person, “thou” and “thee” (657), refer to Coleridge from the context and “him,” in the same line, refers to Wordsworth himself. The second subordinate clause that comes after the main clause starts from “if” (658) and ends at “shining?” (663).

The phrase in question, “lovely forms,” is located in the second subordinate clause. Let us now read it more intensively and examine its meaning. The subject of this clause is “I” (658). The predicate of the clause is “am so loth to quit” (658), and the verb, “quit” has three objects which I underlined: “Those recollected hours” (659), “lovely forms” (660) and “sweet sensations” (661). The first object, “Those recollected hours,” is modified by the following relative clause, “that have the charm / Of visionary things” (659-60). The second object, “lovely forms” and the third object, “sweet sensations” are tightly linked by the coordinate conjunction “and.” These two objects are modified by the relative clause, “that throw back our life / And almost make our infancy itself / A visible scene on which the sun is shining” (661-63).

In other words, the phrase “lovely forms” is linked with “sweet sensations” using the coordinate conjunction, “and.” Furthermore, both phrases are antecedents of the relative pronoun, “that” (661), which functions as a subject in the relative clause. It is highly likely that “lovely forms” is relevant to “sweet sensations.” The term “form” means an outward appearance, the visible shape or configuration of something, while the word “sensation” stands for the capacity to have a physical feeling or perception resulting from something that happens to or comes into contact

with the body. Looking at his beautiful surroundings came first, producing pleasant sensations in his heart, so that the poet put “lovely forms and sweet sensations” together. In other words, Wordsworth caught sight of such external, beautiful shapes, like “natural objects” or “nature,” through his vision and, consequently, his heart was deeply moved. Therefore, “lovely forms” in this context may be considered as “natural objects” or “nature.”

(6) For I, bred up in Nature’s lap, was even
As a spoiled child; and rambling like the wind
As I had done in daily intercourse
With those delicious rivers, solemn heights,
And mountains, ranging like a fowl of the air,
I was ill-tutored for captivity—
To quit my pleasure, and from month to month
Take up a station calmly on the perch
Of sedentary peace. Those lovely forms
Had also left less space within my mind,
Which, wrought upon instinctively, had found
A freshness in those objects of its love,
A winning power beyond all other power. (3. 358-70)

Book Three, to which the above lines belong, dealt with his residence at Cambridge.

For Wordsworth, who was raised in the bosom of nature, his new life at Cambridge turned out to be restrictive, as he describes it using the word, “captivity” (363). Wordsworth compared himself, a young man who had been wandering around in Hawkshead interacting with nature, to a bird, “a fowl of the air” (362), while he compares his desk-bound study life to a bird “on the perch of sedentary peace” (365-6). The contrast between the state of the two birds is remarkable.

Since a demonstrative adjective, “those,” appears before the phrase, “lovely forms” (366), the “lovely forms” are the things with which Wordsworth was used to holding daily intercourse. To be specific, they are “delicious rivers, solemn heights and mountains” (361-2). Those natural objects instinctively, profoundly affected young Wordsworth at that time. The phrase “objects of its love” (359), which appears three lines below the phrase “lovely forms,” also has a demonstrative adjective, “those.” Therefore, the phrase “objects of its love” can be considered to be a substitution for “lovely forms.”

(7) But rather did with jealousy shrink back

From every combination that might aid

The tendency, too potent in itself,

Of habit to enslave the mind—I mean

Oppress it by the law of vulgar sense,
And substitute a universe of death,
The falsest of all worlds, in place of that
Which is divine and true. To fear and love,
(To love as first and chief, for there fear ends)
Be this ascribed, to early intercourse
In presence of sublime and lovely forms
With the adverse principles of pain and joy— (13. 136-47)

Wordsworth wrote that he had tried to shrink back from “vulgar sense” and was able to put this into practice. He acquired this skill through “early intercourse” (145). This intercourse was fostered “in [the] presence of sublime and lovely forms” (146). He had much intercourse with “the adverse principles of pain and joy” (147) in his boyhood. As some episodes in “Spots of Time” clearly represented, through interaction with nature in his outdoor activities Wordsworth experienced not only joy but also pain, “by chance collisions and quaint accidents” (1.617). The term, “forms,” which is modified by two positive adjectives, “sublime” and “lovely,” is, after all, nature. Through his interaction with nature, Wordsworth grew to maturity and acquired wisdom. In other words, he gained an eye for discernment and the power to keep away from “vulgar sense.”

3.6 Conclusion

In this chapter, I have focused upon the adjectives “beloved,” “lovely,” and “loving,” which contain the stem of the word, “love” in *The Prelude* (1805). I examined the nouns before an attributive adjective and the grammatical subjects of a predicative adjective in order to explore Wordsworth’s characteristic usage of “love.”

As shown in Table 2, we have seen two features. One of them is that words related to “region” were the most in number, so I took up and discussed the word, “region” in section four. Wordsworth loved all things related to his “region”: his beloved vale, Hawkshead, where he was transplanted after his mother’s death (quotation one), Ann Tyson, and the dwelling, Tyson’s boardinghouse (quotation two), the natural, primitive paradise where he was reared (quotation three), and the lovely region which restored Wordsworth from his heartbreak (quotation four). All of them belong to the region called the “Lake District.”

The other feature is about the second-most frequently occurring item, “form,” in the main category, “nature.” In the item, “form,” the word, “forms” is repeated three times. All those “forms” are linked with the attributive adjective, “lovely.” I examined three quotations (quotation five to seven) to examine what the abstract, superordinate noun “forms” indicates in section five. Through this survey, the term

“forms” turned out to be a substitution for “natural objects” or “nature.” In the analysis of the verb “love,” in which I adopted the framework of Kadokawa’s *Dictionary of Synonyms*, almost half of the entries belong to the main category of “nature,” which is the largest in number. Unlike the previous analysis of the verb “love,” in this chapter, which undertook an inquiry into the adjectives “beloved,” “lovely,” and “loving,” words related to the subcategory, “person,” in the main category, “human affairs” were the most in number. However, as we have seen, Wordsworth’s use of “forms” has the same meaning as “natural objects.” “Natural objects” include an innumerable variety of such things as the sun, sky, mountains, rivers, plants and so on, in the realm of nature. Therefore, the real number of the entries in the main category of “nature” would be larger by far than the number shown in Table 2.

Within the main category, “human affairs,” the subcategory, “person” has the most in number. Names such as Ann Tyson, Dorothy, and Coleridge, who deeply affected Wordsworth’s life, also appeared in the analysis of the verb “love.” Although we may notice a difference in numbers in the tables between the analysis of the verb “love” and that of the adjectives, the objects of his love were the same. We see that the poet truly loved nature, the Lake District, and the people named

above.

Appendix: Distribution of the Word, “Love” from Book One to Book Thirteen

I have thus far examined the concept of Wordsworth’s “love” in *The Prelude* (1805), which is said to show his fine sensibility through the noun “love” (chapter one), the verb “love” (chapter two), and the adjectives, “beloved,” “lovely” and “loving” (chapter three). *The Prelude* of 1805, which is regarded as best exhibiting Wordsworth’s fine sensibility, consists of thirteen books and contains 8,488 lines. In this massive work, the noun “love” appeared 121 times, the verb “love” 62 times, and the adjectives that contain the stem of the word “love,” 23 times. The distribution of these parts of speech from Book One to Book Thirteen is shown in Figure 1 (p. 87).

We can see at a glance that the number of occurrences of the noun “love” is prominent. As for the occurrences of the noun “love,” Book Nine has 18, which is the most in number. This book, whose subtitle is “Residence in France,” includes a story of young lovers, Julia and Vaudracour, from lines 556 to 935, which occur at the end. In this story, which Wordsworth introduced as “a tragic tale” drawn “from obscurity” (9. 551), the noun “love” appeared as many as ten times. The second largest in number among the occurrences of the noun “love” is Book Thirteen. As

we have examined in Chapter One, the phrases, “higher love” and “intellectual love,” which were considered to represent Wordsworth’s characteristic concept of “love,” appeared in his final book, Book Thirteen.

Figure 2 (p. 87) shows the sum total of the noun “love,” the verb “love,” and the adjectives that contain the stem of the word “love. Apart from Book Nine, in which eighteen occurrences of the noun “love” out of ten appeared in the story of Julia and Vaudracour, Book Eight and Book Thirteen are especially notable in number. The subtitle of Book Eight is “Retrospect: Love of Nature Leading to Love of Mankind.” Since the word, “love” is clearly stated in this subtitle, we can see the poet’s transitional period in Book Eight, in which the objects of his “love” were transformed into mankind.

In Figure 2, we can see the sum total of occurrences of “love.” However, the lineage of each book varies widely: the shortest, Book Twelve, has 379 lines while the longest, Book Ten, has 1,038 lines, which is roughly three times longer than Book Twelve. Therefore, I made Table 3 (p. 88) to provide more accurate information on each book.

Based on Table 3, I made Figure 3 and Figure 4 (p. 89). Figure 3 shows the ratio of occurrences of “love” to the number of lines in each book. For example, as

for Book One, the sum total of occurrences of the word, “love” is 10, and the number of lines is 675. Therefore, 10 divided by 675 gives us 0.0148. Figure 4 shows the ratio of occurrences of the word, “love” to the number of words in each book. For instance, regarding Book One, the sum total of occurrences of “love” is 10, and the number of words is 4,985. Consequently, 10 divided by 4,985 gives us 0.0020.

Comparing Figure 3 with Figure 4, both figures show a similar tendency, that is, the occurrences of “love” are outstanding in Book Thirteen, followed by Book Four, Book Eleven, and Book Two. It is likely that Wordsworth’s deep feeling of “love” is condensed in the final book, Book Thirteen.

Figure 1

Occurrences of "Love" in *The Prelude*

□ Noun ▨ Verb ■ Adjective

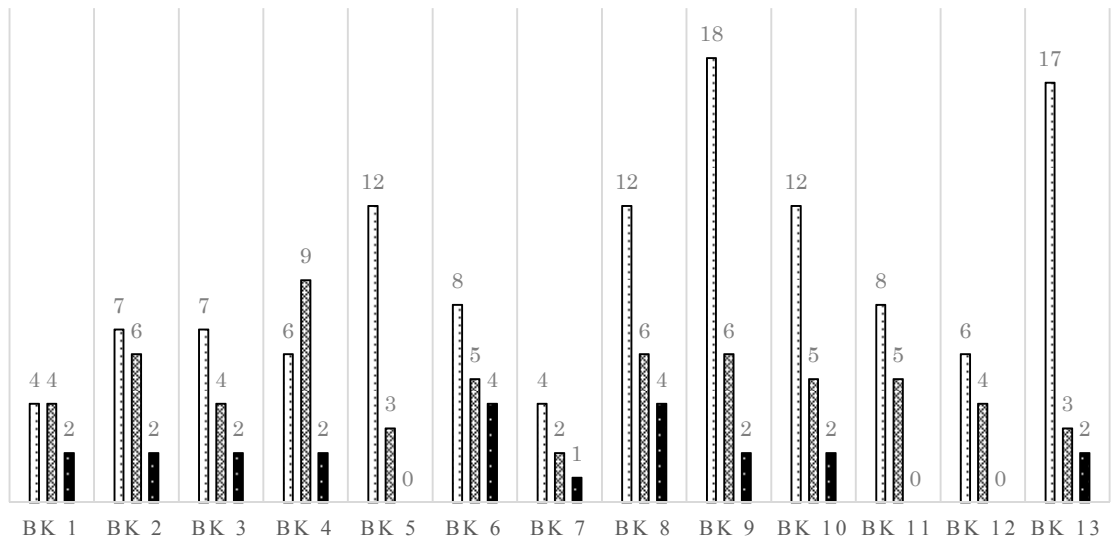


Figure 2

Sum Total of Occurrences of "Love" in *The Prelude*

□ Noun ▨ Verb ■ Adjective

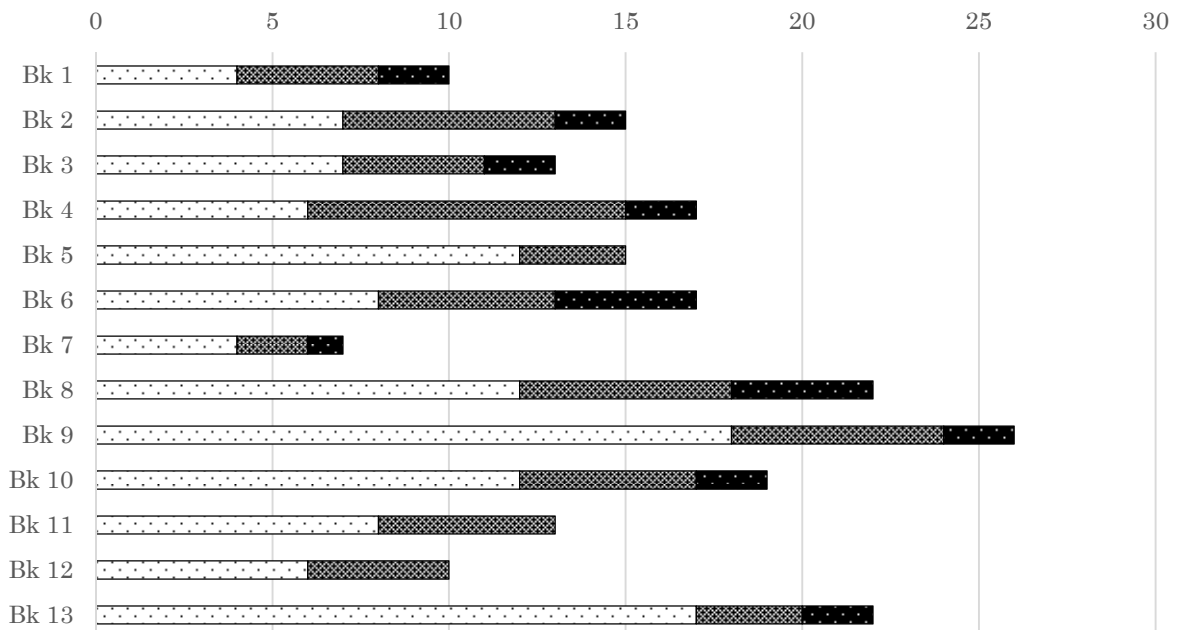


Table 3 Data for Figure 3 and Figure 4

	Number of Lines	Number of Words	Sum Total of Occurrences of "Love"	Ratio of Occurrences of "Love" to Number of Lines	Ratio of Occurrences of "Love" to Number of Words
Bk 1	675	4985	10	0.0148	0.0020
Bk 2	484	3569	15	0.0310	0.0042
Bk 3	672	4918	13	0.0193	0.0026
Bk 4	504	3797	17	0.0337	0.0045
Bk 5	637	4831	15	0.0235	0.0031
Bk 6	705	5202	17	0.0241	0.0033
Bk 7	741	5354	7	0.0094	0.0013
Bk 8	870	6450	22	0.0253	0.0034
Bk 9	935	6892	26	0.0278	0.0038
Bk 10	1038	7689	19	0.0183	0.0025
Bk 11	396	2950	13	0.0328	0.0044
Bk 12	379	2781	10	0.0264	0.0036
Bk 13	452	3346	22	0.0487	0.0066

Figure 3 Ratio of Occurrences of “Love” to the Number of Lines in Each Book

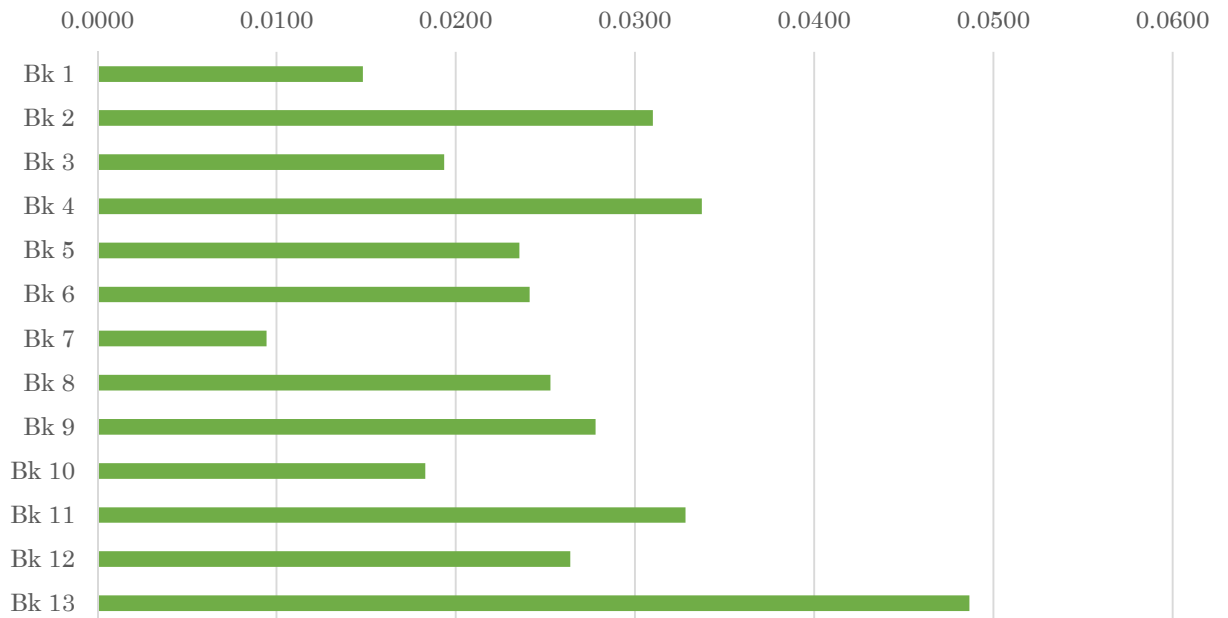
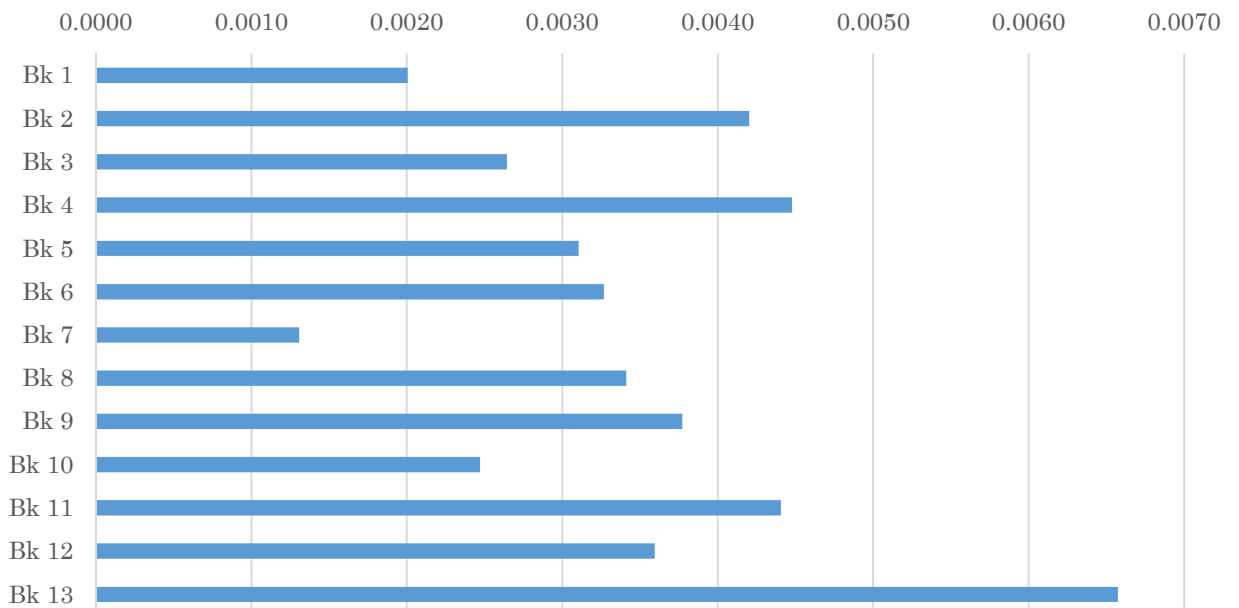


Figure 4 Ratio of Occurrences of “Love” to the Number of Words in Each Book



Chapter 4: On the Concept of “Sorrow” in Wordsworth:

Looking at the “Waiting for the Horses” Episode

4.1 Introduction

William Wordsworth (1770-1850) was born and brought up in the Lake District, blessed by magnificent nature; accordingly, he had an affectionate feeling toward nature and he was well acquainted with her. Wordsworth wrote many poems related to nature, which go well beyond conventional language of the picturesque. He depicted interactions between nature and humans in quite a number of his works. In *The Prelude* (1805), a long philosophical and autobiographical poem of the growth of a poet’s mind, the word “love,” which expresses human feeling, outnumbers the word “nature” (Nakagawa 112). In general usage, the opposite of “love” is considered to be “hatred.” Despite this, Wordsworth used “hatred” only once throughout *The Prelude*. As we can see from the powerful lines located near the end of that masterwork,

“ . . . this song [*The Prelude*], which like a lark

I have protracted, in unwearied heavens

Singing, and often with more plaintive voice

Attempered to the sorrows of the earth –

Yet centring (sic) all in love, and in the end

All gratulant if rightly understood,” (13. 380-5)

it is clear that, for Wordsworth, “sorrow” stands in opposition to “love,” rather than in opposition to “hatred.”

Citing lines from the so-called “Lucy” poems, “Michael,” “The Thorn,” “The Female Vagrant,” and so forth in the *Lyrical Ballads* of 1800, Andrew Bennett points out that “more than half of the poems by Wordsworth in that two-volume edition focus [...] on the dead, on a state of life that approaches death, or on a form of death-wish or suicidality” (Bennett 38). In this manner, Wordsworth boldly faced and examined the negative side of human life. In other words, he is a poet who confronted the harsh reality of life through sorrow and suffering.

Wordsworth’s sorrow is most vividly depicted in the “Waiting for the Horses” episode in *The Prelude* (in this study, I will examine the three published versions: 1799, 1805, 1850). It may be more productive to call Wordsworth’s deep “sorrow,” everywhere on display in this episode, “grief” rather than “sorrow” because the definition of the word “grief,” according to the *Oxford Dictionary of English*, is “intense sorrow, especially caused by someone’s death.” A similar episode can be seen in “The Vale of Esthwaite” (1787), (abbreviated as “The Vale” hereafter). It

could be argued that the “Waiting for the Horses” episode in *The Prelude* derives its origin from “The Vale,” which was written in the poet’s youth. Consequently, in this essay, I examine Wordsworth’s process of growing to intellectual maturity by comparing descriptive expressions situated in the episode in “The Vale” with those in *The Prelude*. We shall see how the place where Wordsworth sank into a state of unbearable sorrow in “The Vale” has been transformed into one from which he would “drink as at a fountain,” (11. 384) reviving the “workings of [his] spirit” (11. 388) in *The Prelude*. In other words, Wordsworth’s emotional and sentimental feelings have become attuned to tragic events. In the study that follows, I will therefore attempt to verify and bolster Duncan Wu’s assertion that “Grief is the making of Wordsworth” (*Wordsworth: An Inner Life* 1), (abbreviated as *Inner Life* hereafter).

4.2 The “Waiting for the Horses” Episode and Wordsworth’s Early Life

Looking back on Wordsworth’s boyhood, we see that he lost his mother at the age of eight and his father at thirteen. Consequently, he was orphaned in his teens. Later, in his youth, supporting the lofty ideals of the French Revolution and crossing the Channel led to despair due to the gap between his ideals and post-revolution

realities. Moreover, he underwent a separation from his French lover and their baby. After he got married, his dear brother John perished in a shipwreck, two of his young children died, and his beloved sister Dorothy suffered a mental breakdown. His life thus far had not been an easy one. Above all, his father's death, when Wordsworth was only thirteen, had a great impact on the poet. The loss of the breadwinner of his family caused major disruption, in terms of family relations and social status, for Wordsworth and his brothers. This tragic event had a massive influence on Wordsworth's later life, as we shall see.

His mental state at this time is clearly expressed in the "Waiting for the Horses" episode in *The Prelude*. The lines of this episode are about a memory of waiting for horses to take Wordsworth and his brothers home for the Christmas holiday from Hawkshead, where they boarded and attended Grammar school, and of their father's death a few days after their arrival home. All versions of *The Prelude* (1799, 1805, 1850) contain this episode. In addition, interestingly, the germ of this episode can be seen in Wordsworth's first long poem, "The Vale of Ethwaite," which consisted of 600 lines and was completed when Wordsworth was seventeen years old, in 1787. "The Vale" was not published until 1940 when Ernest de Selincourt published selected juvenilia in the Appendix to the first volume of Wordsworth's *Poetical*

Works of Wordsworth (Wu, *Inner Life 2*). “The Vale” was printed in the Appendix because it was considered to be an unsatisfactory text by the poet; some parts were even thrown in a fire (Wu, “Wordsworth’s Poetry to 1798” 25), (abbreviated as “Wordsworth’s Poetry” hereafter). Wordsworth wrote numerous works during his life. Among them, those that are most highly appreciated or most thoroughly researched have been the ones composed in the wake of the poet’s so-called *annus mirabilis* (1797 to 1798). “The Vale,” being the most ambitious work of Wordsworth’s schooldays, has attracted some attention, but remains little known (Wu, *Inner Life 2*).

Before continuing, let us briefly look back on Wordsworth’s early life. Wordsworth was born in April 1770, the second child of John Wordsworth (1741-1783) and Ann Cookson (1747-1778) in a little town, Cockermouth in Cumberland, on the northern part of the Lake District. John Wordsworth held a responsible position as a law agent to the most powerful man in the district at that time, Sir James Lowther. Ann was a daughter of a successful and wealthy linen draper in Penrith. Wordsworth’s parents were young and on good terms so they were blessed with four boys and a girl. Born in a spacious rent-free house on Sir James’s grounds, Wordsworth seemed to make a solid start in life. Wordsworth

and his brothers spent their early days in Cockermouth and Penrith, Ann's hometown. Unlike her parents, Wordsworth's mother, Ann watched over their children fondly, because her chief virtue was a serene faith that God would provide and that her children, left to His care and the natural instincts of innocent childhood, would grow in wisdom and strength (Barker 6). For Wordsworth and his brothers, Ann was an "honoured mother," who was "the heart / And hinge of all [their] learnings and [their] loves" (5. 257-8). Unfortunately, their beloved mother contracted pneumonia as a consequence of visiting a friend's house in London, and she died at Penrith in March 1778, aged thirty. Her five children ranged from three years old to nine; Wordsworth was to turn eight the next month. Ann's death completely bewildered John; he was at a loss as to what to do with five motherless young children, since he was a very busy man and often absent from home on account of business. John was deeply perplexed but finally decided to send the eldest son and the second son, William, to Grammar school, while the third and the fourth sons would remain at Penrith with the Coochsons, Ann's parents, and the only daughter, Dorothy, would be sent to her mother's cousin, Elizabeth Threlkeld, in Halifax (Barker 7). In this way, the five children and their father became separated.

At that time, the Hawkshead Grammar School, where Wordsworth was to attend, obtained an excellent reputation in northern England sending a considerable proportion of students on to Cambridge, though the spirit of the school was quite liberal unlike other restricted grammar schools. In that school, Wordsworth met the honored teacher of his youth, William Taylor, who had a passion for English literature, especially poetry. Owing to Taylor, Wordsworth took great delight in both reading and composition. Taylor set the students verses to write, and Wordsworth was one of the students chosen in 1785 to write a celebratory poem for the bicentenary of the foundation of Hawkshead Grammar School (Barker 15). Wordsworth lodged at Ann Tyson's cottage for eight years until he left for Cambridge in 1787. Ann Tyson was strict but she took care of her boarders with tender affection and understanding. Her motherly nature endeared her to all including Wordsworth. Outside of the school and the cottage, Wordsworth fully enjoyed boyish games and rambles in Hawkshead near the Esthwaite Water, abundantly blessed with natural settings. He would later write in *The Prelude*, concerning that time, that

“Fair seed-time had my soul, and I grew up
Fostered alike by beauty and fear,
Much favored in my birthplace, and no less

In that beloved vale to which ere long
I was transplanted” (l. 305-9).

The phrase which Wordsworth employed, “that beloved vale to which [he] was transplanted,” undoubtedly refers to Hawkshead. For a little while, then, these favorable surroundings seem to have concealed the boy’s sorrow stemming from the loss of his mother at eight and father at thirteen.

4.3 Comparing Each Episode of “The Vale” and *The Prelude*

4.3.1 Focusing upon “Horses” and “Riders”

To begin with, I will focus on the number of “horse(s)” and “people” the horse(s) carried in the “Waiting for the Horses” episode of “The Vale” (1787), which is sited in only in *The Poetical Works of William Wordsworth* Vol. 1 as well as *The Prelude* of 1799, 1805, and 1850. I created a visible representation of the four variations of the lines that are contained in this episode to compare one another more easily (p. 114). As we have seen, the episode is based upon when young Wordsworth was waiting for horses to take him home to Cockermouth from school for the Christmas holiday. The following passages are from the episode in “The Vale”:

One Evening when the wintry blast
Through the sharp Hawthorn whistling pass’d
And the poor flocks, all pinch’d with cold

Sad-drooping sought the mountain fold
Long, long, upon yon naked rock
Alone, I bore the bitter shock;
Long, long, my swimming eyes did roam
For little Horse to bear me home,
To bear me—what avails my tear?
To sorrow o'er a Father's bier.
Flow on, in vain thou hast not flow'd,
But eased me of a heavy load;
For much it gives my heart relief
To pay the mighty debt of grief,
With sighs repeated o'er and o'er,
I mourn because I mourned no more.
Nor did my little heart foresee
She lost a home in losing thee.
Nor did it know, of thee bereft,
That little more than Heaven was left. (418-37)

In line 425 (highlighted above), the phrase “little Horse to bear me home” indicates that there was only one horse, and the person who the horse carried was referred to by the pronoun “me,” that is, Wordsworth himself. In *The Prelude* of 1799, the phrase corresponding to that of “The Vale” is “those three horses which should bear us home, / My brothers and myself” (First part, 334-5). Here, the number of horses is three, plural. The people who the horses would take home are expressed as “us,” which is plural, and the next line shows who they are: Wordsworth’s “brothers” and

Wordsworth himself. In the 1805 version, he wrote “those two horses which should bear us home, / My brothers and myself” (11. 348-9). As with the 1799 version, in the 1805 version, the number and identity of the riders were the same: “My brothers and myself.” However, the number of the horses was somehow decreased from three to two. Looking at the 1850 version, when Wordsworth was eighty years old, we can notice that it must have been revised and polished as follows: “those led palfreys that should bear us home; / My brothers and myself” (12. 291-2). The riders are the same as those in the 1799 and 1805 versions. The number of the horses is plural, which is similar to previous versions; however, Wordsworth did not specify the number of the horses and the word “horses,” used in the 1799 and 1805 versions, was turned into “palfreys,” indicating a more archaic and literary style. A summary is given in the table below.

	“The Vale” (1787)	<i>The Prelude</i> (1799)	<i>The Prelude</i> (1805)	<i>The prelude</i> (1850)
Number of the horses	One (singular)	Three	Two	Plural (the number is not mentioned)
Expression used to refer to the horse(s)	Little horse	Those three horses	Those two horses	Those led palfreys
People the horse(s) carried	Me (Wordsworth)	My brothers and myself	My brothers and myself	My brothers and myself

As illustrated in the table above, in the 1799, 1805, and 1805 versions of *The Prelude*, the number of horses and people is plural, though the figures vary; however, in “The Vale,” the number of horses and people, respectively, is singular. In fact, Wordsworth’s brothers and Wordsworth himself were attending the same grammar school when their father died in 1783. Therefore, it is unlikely that a single horse carried Wordsworth and his brothers home.

Bearing this in mind, why did Wordsworth describe the horse and the riders as singular in “The Vale”? The clue to clearing up this question seems to lie in the concept of “screen memories,” the term of which were coined by Sigmund Freud over a century after this episode in Wordsworth’s life. Freud observed that there are some people whose earliest recollections of childhood are concerned with everyday, seemingly inconsequential events that could not produce any strong emotional effects, even in children, but which are recollected in minute detail (Wu *Inner Life* 14-15). According to Wu, Wordsworth’s repression of grief, owing to the loss of his father in 1783, led to “associative displacement” in favor of the “substituted” memory of the landscape (15) where Wordsworth was waiting for the horses. Four years later, in 1787, Wordsworth revisited the same place. After this, he wrote the “waiting for the horse/horses” episode in “The Vale.” He came back to Hawkshead

for summer vacation and was going to see his sister, Dorothy, in Penrith. They had not seen one another for nine years after their mother died. Wu points out that, in fact, Wordsworth waited twice for horses, in 1783 and 1787, and this is elided in the poem and easily overlooked (16).

In the summer of 1787, when Wordsworth was seventeen, his uncle (and guardian) was supposed to prepare horses for his nephews but did not seem to do so. Consequently, Wordsworth hired a horse for himself and revisited the same place, feeling anxiety about his sister. While waiting for horses, he viewed the same landscape again and the landscape awakened the memory and feelings which he had forgotten for years. In lines 424-5, he wrote: “Long, long my swimming eyes did roam / For little Horse to bear me home.” In the passage, we can sense that the repressed feeling of grief for his father, which had been confined to Wordsworth’s mind for four years, overflowed all at once. Wordsworth tenderly added the adjective “little” describing the horse that was to take him to his sister’s place in Penrith, and he might have felt familiar with the horse, so he capitalized the word, “Horse,” as a proper noun. It may be possible that the reason Wordsworth chose to make the number of both horses and people singular in “The Vale” is that this second view of the landscape aroused Wordsworth from his grief, which had been concealed

for four years. Therefore, his private feelings poured out and he became too sentimental to consider small details objectively, such as the number of horses or people.

4.3.2 His Father's Death

Another reason that this episode in "The Vale" sounds sentimental in comparison with the corresponding episode in *The Prelude* is probably because of the lines, "[Wordsworth's] eyes did roam" when he was waiting for the horse. Moreover, he described the scene as if his father had already died during Wordsworth's journey home. As a matter of fact, his father, John had not died yet. Wordsworth and his brothers reached home at Cockermouth only to find him seriously ill as a result of spending the night in the open air after losing his way on a journey back from his duties. Ten days later, after their arrival, John Wordsworth died, on 30th December in 1783 (Gill 33, Barker 12). In *The Prelude*, however, the depiction of their father's death slightly varies from the 1799 and 1805 editions to the 1850 edition. In the first two editions (1799 and 1805), Wordsworth had written, "Ere I to school returned / That dreary time, ere I had been ten days / A dweller in my father's house, he died" (1: 349-51, 11: 363-5). These lines are consistent with the facts.

Moreover, we should note that in line 433 (marked by a wavy line, quoted above, on page 98) in “The Vale,” the phrase, “I mourn because I mourned no more,” does not appear in *The Prelude*. Wordsworth wrote the sentence using the present tense, “mourn,” and the past tense, “mourned.” Let us now consider the reason for this. After his mother’s death, being a very busy man, Wordsworth’s father decided to split the family: Wordsworth and his elder brother lived with their father, his two younger brothers stayed with their grandparents in Penrith, and his sister lodged with their mother’s cousin in Halifax. Due to this physical separation, Wordsworth must have felt a sense of distance and estrangement. Later, however, as he started to write poems in grammar school, he noticed that his father had prepared the foundations for Wordsworth’s study of English literature: his father set him very early to learn portions of the works of the best English poets by heart, so that by an early age he could repeat large portions of Shakespeare, Milton and Spenser (Gill 17, Bate 74).

Wordsworth, his brothers, and Dorothy must have had a moving reunion after quite a long separation. On the other hand, the reunion led to the discovery of a bitter reality—that they were, for practical purposes, orphans. We can enter into Dorothy’s feelings at that time by reading her letter to her friend: “Many a time have

William, John, Christopher, and myself shed tears together, tears of the bitterest sorrow, we all of us, each day, feel more sensibly the loss we sustained when we were deprived of our parents ... [We] always finish our conversations which generally take a melancholy turn, with wishing we had a father and a home” (Wu “Wordsworth’s Poetry” 24). As with Dorothy, about four years after their father died, Wordsworth fully grasped the real meaning of the loss of their father, which he was not able to understand until the reunion, because it had been concealed for a while.

In other words, Wordsworth was obliged to live separately from his brothers and lost his mainstay, “home.” On this account, he became fully aware of social and financial changes caused by his father’s death. Since the affection which Wordsworth had received from his father was not as direct as that from his mother, he may not have noticed paternal affection when he was thirteen. Actually, their father’s death, rather than their mother’s, had placed Wordsworth and his brothers in a bitter social and financial position. Now that four years had passed, and Wordsworth was old enough to put things into perspective, it is probable that he described his feelings by using both the present tense, “mourn,” and the past tense, “mourned,” in the phrase, “I mourn because I mourned no more.”

4.3.3 “Hawthorn,” “Sheep,” and “Rock” in the Description of the Landscape

Thus far, I weighed “The Vale” with corresponding scenes in *The Prelude* in terms of their differences; however, we can see that they share a common feature. That is, there are no specific descriptions about his father’s dying hour in the lines at all. Instead, we can find a description of a desolate landscape, which reflected Wordsworth’s feelings. As Wu states, citing Freud, such traumatic experiences lead to associative displacement; for Wordsworth, his father’s death had been displaced by the memory of the landscape where he was waiting for the horses. The description of the landscape in “The Vale” is written in lines 418-23, while the corresponding passages in *The Prelude* (1805) occur in lines 355-60, as seen below.

One Evening when the wintry blast
Through the sharp Hawthorn whistling pass’d
And the poor flocks, all pinch’d with cold
Sad-drooping sought the mountain fold
Long, long, upon yon naked rock
Alone, I bore the bitter shock;
(‘The Vale of Esthwaite’ 418-23)

’Twas a day
Stormy, and rough, and wild, and on the grass

I sate half sheltered by a naked wall.
Upon my right hand was a single sheep,
A whistling hawthorn on my left, and there,
With those companions at my side,
(*The Prelude*, 11. 355-60)

As we can see, some objects in the landscape appear in both “The Vale” and *The Prelude*. I will focus upon three common objects: “hawthorn,” “sheep,” and “rock” (boxed above) and compare those expressions, concerning objects that appear in “The Vale,” with those in *The Prelude*.

Let us begin with “hawthorn.” In “The Vale,” “Hawthorn” appears the earliest of the three, as in “the sharp Hawthorn whistling” (419), while in *The Prelude*, it appears last among the three, as in “A whistling hawthorn” (359). In *The Prelude*, a definite article was changed into an indefinite article and the adjective “sharp” was deleted; moreover, the word “Hawthorn” was generalized and written with a lowercase letter, as in “hawthorn.”

Let us move on to the expression of “sheep.” In “The Vale,” the headword is “flocks” (420) and “flocks” has a premodifier and a postmodifier; “flocks” is therefore modified from both directions, as in the following: “the poor flocks, all pinch’d with cold / Sad-drooping” (420-21). In this way, Wordsworth describes the

“flocks” at some length. On the other hand, in *The Prelude*, the corresponding phrase is “a single sheep” (358). There is only one premodifier, “single,” so, accordingly, the headword “sheep” is singular. Moreover, we should note Wordsworth’s physical position between the two objects, “sheep” and “hawthorn”:
“Upon my right hand was a single sheep, / A whistling hawthorn on my left”
(358-59). While Wordsworth was located between the “sheep” and the “hawthorn,” he was “[w]ith those companions at [his] side” (360). Since the preposition “with” conveys the sense of “being accompanied by,” the sheep and the hawthorn became Wordsworth’s companions.

The last object of the three is “rock.” “Yon naked rock” (422) in “The Vale” corresponds to “a naked wall” (357) in *The Prelude*. Let us compare what Wordsworth was doing in those places (which are indicated by a dotted line in each passage above, on pages 105-6. In “The Vale,” “Alone, [Wordsworth] bore the bitter shock” upon “yon naked rock” (423). However, in *The Prelude*, the headword has changed from “rock” to “wall,” and Wordsworth “sate half sheltered by” (357) a naked wall. The word “rock” implies cold and solid material, while the word “wall” denotes protection or refuge from hardship.

If we look closely at the expressions of those three objects in terms of their

articles and modifications, we see that in “The Vale,” those three objects are accompanied by definite articles and carry emotional weight, such as that of the hawthorn, being “sharp,” or that of the flocks, being “poor” or “all pinch’d with cold” and “sad drooping.” In *The Prelude*, those sentimental modifications were deleted and the word “yon,” which modified the naked rock, was also removed. Therefore, the definite articles of the three objects in “The Vale” were transformed into indefinite articles throughout *The Prelude*.

From the above, having examined the desolate landscape reflecting Wordsworth’s feelings in lieu of descriptions of his father’s death, and comparing three common objects appearing in both “The Vale” and *The Prelude*, we may discern a sign of change in Wordsworth’s mental state. As of “The Vale,” when Wordsworth was seventeen, the unexpected death of his father was an incomprehensible and tragic event for him, as we can see from the modification of “hawthorn” and “flock,” such as “sharp,” “poor,” “all pinch’d with cold,” and “sad-drooping” in “The Vale.” However, time passed and when he wrote *The Prelude*, he came to reflect on those days objectively inasmuch that the sentimental modifications which sound a little pessimistic, as I mentioned above, are removed and the three objects are generalized by the use of indefinite articles. Regarding “yon naked rock” in “The Vale,” it was

the place where Wordsworth alone bore the bitter shock, whereas in *The Prelude*, the adjective “yon,” which denotes some distance in a certain direction, is deleted and the word “rock” has been changed to the word “wall,” which implies protection and refuge at Wordsworth’s side. Moreover, “hawthorn” and “flocks,” which had a pessimistic and sentimental sound in “The Vale,” were affirmatively transformed to stand close to Wordsworth on both sides as if they encouraged him; they become “companions” to share his sorrow in *The Prelude*. In this way, at this point of *The Prelude*, it could be said that Wordsworth had gradually accepted his father’s death, toward which his sorrow was represented by three objects with pessimistic modifications in “The Vale.”

4.3.4 The Second Description of the Landscape in *The Prelude* (1805)

Unlike in “The Vale,” Wordsworth described the landscape twice in *The Prelude*. We have already seen the first one during the waiting for the horses’ episode in the previous section. The second description of the landscape in *The Prelude* appears after his father’s death, as in following lines:

And afterwards the wind, and sleety rain,
And all the business of the elements,

The single sheep, and one blasted tree,
And the bleak music of that old stone wall,
The noise of wood and water,
(*The Prelude*, 11. 375-79)

Before the above lines, Wordsworth wrote the following: "... and when I called to mind / That day so lately past" (369-70). By doing so, the poet recalled a picture of the event a fairly long time after he first described the landscape. Therefore, "a whistling hawthorn" (359) is changed into "one blasted tree" (377), and "a naked wall" (357) is changed into "that old stone wall" (357). Furthermore, the poet reminisced on that time not only through his visual sense but also through his auditory sense. Using the words "music" (378) and "noise" (379), Wordsworth leads to the closing part of the episode as follows:

All these were spectacles and sounds to which
I often would repair, and thence would drink
As at a fountain. And I do not doubt
That in this later time, when storm and rain
Beat on my roof at midnight, or by day
When I am in the woods, unknown to me
The workings of my spirit thence are brought.
(*The Prelude*, 11. 382-88)

For Wordsworth, all those spectacles and sounds which were connected to his

father's death were no longer traumatic. Far from that, as the word "fountain" (384) suggests, the place where he bore the bitter shock in "The Vale" was transfigured into a fountain where he would repair and from which he would drink living water. The poet was confident that from that fountain the workings of his spirit were regained. In the last line of this episode, Wordsworth fully accepted his bitter boyhood experience. As for these kinds of rare and precious experiences, Wordsworth called them "spots of time," and affirmed that such phenomena exist, "which with distinct preeminence retain a renovating virtue" (ll. 257-59). For the poet, a tragic event, such as his father's death in his boyhood, did not remain purely sorrowful. On the contrary, when he became an adult and found himself depressed, that sorrowful experience was transformed into a power from which he became nourished and repaired himself.

4.4 Conclusion

By comparing descriptive expressions in "The Vale of Esthwaite" and *The Prelude*, we can observe how Wordsworth's view of his father's death had changed over time. In "The Vale," revisiting the place where he was waiting for the horses aroused Wordsworth from his grief, which had been concealed for four years. He

therefore became too sentimental to consider small details objectively, such as the number of horses or people. In addition, Wordsworth recognized that after the reunion of his siblings, their father's death, rather than their mother's, had placed them in a vulnerable social and financial position. Therefore, he then "mourn[ed] because [he] mourned no more."

In the first half of this episode in *The Prelude*, from words such as "hawthorn" and "flocks," which have a pessimistic and sentimental sound but were transformed to become companions, it could be said that Wordsworth had gradually accepted his father's death, toward which his sorrow was represented by "hawthorn" and "flocks." Moreover, in the second half of the episode, as the word "fountain" symbolizes, the place where he sank into a state of unbearable sorrow in "The Vale" has turned into one where he would drink overflowing, living water. In the long run, Wordsworth fully accepted his father's death.

Wordsworth held a firm belief that "The Child is Father of the Man." That is exactly why he returned to a formative experience of his boyhood, such as his father's death, and faced his sorrow and suffering. By keeping its memory alive, Wordsworth derived fresh significance from this sorrowful event and concluded the last line of this episode by writing that "[t]he workings of my spirit hence are

brought.” In other words, grief truly was “the making of Wordsworth.”

One Evening when the wintry blast 418
 Through the sharp Hawthorn whistling pass'd
 And the poor flocks, all pinch'd with cold
 Sad-drooping sought the mountain fold
 Long, long, upon von naked rock
 Alone, I bore the bitter shock; 423
 Long, long, my swimming eyes did roam 424
 For little Horse to bear me home, 425
 To bear me—what avails my tear?
 To sorrow o'er a Father's bier.
 Flow on, in vain thou hast not flow'd,
 But eased me of a heavy load;
 For much it gives my heart relief
 To pay the mighty debt of grief,
 With sighs repeated o'er and o'er,
I mourn because I mourned no more. 433
 Nor did my little heart foresee
 She lost a home in losing thee.
 Nor did it know, of thee bereft,
 That little more than Heaven was left.

(418-437)

One Christmas-time

The day before the holidays began,
 Feverish, and tired, and restless, I went forth
 Into the fields, impatient for the sight
 Of those three horses which should bear us home, 334
My brothers and myself. There was a crag,
 An eminence, which from the meeting-point
 Of two highways ascending overlooked
 At least a long half-mile of those two roads,
 By each of which the expected steeds might come—
 The choice uncertain. Thither I repaired
 Up to the highest summit. 'Twas a day
 Stormy, and rough, and wild, and on the grass
 I sate half sheltered by a naked wall.
 Upon my right hand was a single sheep
A whistling hawthorn on my left, and there,
 Those two companions at my side, I watched
 With eyes intensely straining, as the mist
 Gave intermitting prospects of the wood
 And plain beneath. Ere I to school returned
 That dreary time, ere I had been ten days
 A dweller in my father's house, he died,
 And I and my two brothers, orphans then,
 Followed his body to the grave. The event,
 With all the sorrow which it brought, appeared
 A chastisement; and when I called to mind
 That day so lately passed, when from the crag
 I looked in such anxiety of hope,
 With trite reflections of morality,
 Yet with the deepest passion, I bowed low
 To God who thus corrected my desires.
 And afterwards the wind and sleety rain,
 And all the business of the elements,
The single sheep, and the one blasted tree,
 And the bleak music of that old stone wall,
The noise of wood and water, and the mist
 Which on the line of each of those two roads
 Advanced in such indisputable shapes—
**All these were spectacles and sounds to which
 I often would repair, and thence would drink
 As at a fountain.** And I do not doubt
 That in this later time, when storm and rain
 Beat on my roof at midnight, or by day
 When I am in the woods, unknown to me
The working of my spirit thence are brought.

(First part 330-374)

One Christmas-time

The day before the holidays began,
 Feverish, and tired, and restless, I went forth
 Into the fields, impatient for the sight
 Of those two horses which should bear us home, 348
My brothers and myself. There was a crag,
 An eminence, which from the meeting-point
 Of two highways ascending overlooked
 At least a long half-mile of those two roads,
 By each of which the expected steeds might come—
 The choice uncertain. Thither I repaired
 Up to the highest summit. 'Twas a day
 Stormy, and rough, and wild, and on the grass
 I sate half sheltered by a naked wall.
 Upon my right hand was a single sheep,
A whistling hawthorn on my left, and there,
 With those companions at my side, I watched,
 Straining my eyes intensely as the mist
 Gave intermitting prospect of the wood
 And plain beneath. Ere I to school returned
 That dreary time, ere I had been ten days
 A dweller in my father's house, he died,
 And I and my two brothers, orphans then,
 Followed his body to the grave. The event,
 With all the sorrow which it brought, appeared
 A chastisement; and when I called to mind
 That day so lately past, when from the crag
 I looked in such anxiety of hope,
 With trite reflections of morality,
 Yet in the deepest passion, I bowed low
 To God who thus corrected my desires.
 And afterwards the wind, and sleety rain,
 And all the business of the elements,
The single sheep, and one blasted tree,
 And the bleak music of that old stone wall,
The noise of wood and water, and the mist
 Which on the line of each of those two roads
 Advanced in such indisputable shapes—
**All these were spectacles and sounds to which
 I often would repair, and thence would drink
 As at a fountain.** And I do not doubt
 That in this later time, when storm and rain
 Beat on my roof at midnight, or by day
 When I am in the woods, unknown to me
The workings of my spirit thence are brought.

(Book Eleventh 344-388)

One Christmas-time

On the glad eve of its dear holidays.
 Feverish and tired, and restless, I went forth
 Into the fields, impatient for the sight
 Of those led palfreys that should bear us home;
My brothers and myself. There rose a crag,
 That, from the meeting-point of two highways
 Ascending, overlooked them both, far stretched;
 Thither, uncertain on which road to fix
 My expectation, thither I repaired,
 Scout-like, and gained the summit; 'twas a day
 Tempestuous, dark, and wild, and on the grass
 I sate half-sheltered by a naked wall;
 Upon my right hand couched a single sheep,
 Upon my left a blasted hawthorn stood;
 With those companions at my side, I sate
 Straining my eyes intensely, as the mist
 Gave intermitting prospect of copse
 And plain beneath. Ere we to school returned,—
 That dreary time,—ere we had been ten days
 Sojourners in my father's house, he died,
 And I and my three brothers, orphans then,
 Followed his body to the grave. The event,
 With all the sorrow that it brought, appeared
 A chastisement; and when I called to mind
 That day so lately past, when from the crag
 I looked in such anxiety of hope;
 With trite reflections of morality,
 Yet in the deepest passion, I bowed low
 To God who thus corrected my desires;
 And, afterwards, the wind and sleety rain,
 And all the business of the elements,
The single sheep, and the one blasted tree,
 And the bleak music of that old stone wall,
The noise of wood and water, and the mist
 That on the line of each of those two roads
 Advanced in such indisputable shapes;
**All these were kindred spectacles and sounds
 To which I oft repaired, and thence would drink,
 As at a fountain;** and on winter nights,
 Down to this very time, when storm and rain
 Beat on my roof, or, haply, at noon-day,
 While in a grove I walk, whose lofty trees,
 Laden with summer's thickest foliage, rock
 In a strong wind, **some working of the spirit,
 Some inward agitations thence are brought,**
 What'er their office, whether to beguile
 Thoughts over busy in the course they took,
 Or animate an hour of vacant ease.

(Book Twelfth 287-335)

Chapter 5: Wordsworth's Relation to Nature

5.1 Introduction

In the previous chapter, I dealt with the verb “love” to discuss the characteristics of the poet’s concept of “love.” I extracted all 62 occurrences of the verb “love” that appear in *The Prelude* and classified the various objects of the verb “love” according to Kadokawa’s *Dictionary of Synonyms*. As a result, we can see 31 objects out of 50 were related to nature. This figure confirms that Wordsworth indeed had a love of nature, which is fitting as he is widely known as a poet of nature.

In this chapter, I will examine Wordsworth’s relation to nature from the viewpoint of ecology. In recent years, roughly two centuries since Wordsworth’s time, various environmental issues, including global warming, have been the focus of attention: for example, the UN climate change conference (COP21) on global emissions, held in Paris in December 2015, the result of which (the so-called “Paris Agreement”) entered into force in November 2016. However, issues such as the coexistence of man and nature, friction between developed and developing countries, and the competition for natural resources are growing yet more severe. The

environmental crisis caused by the increase in human activities of recent times is one of the critical problems for us today. In the Humanities, which focus upon human thought and activity, “literature and the ecology” has been discussed since the 1990s. Among Wordsworth’s numerous works, ecological studies have focused upon *Guide to the Districts of the Lakes* (1810), *The Ruined Cottage* (1797), “Tintern Abbey,” “Michael, a Pastoral Poem,” “The Last of the Flock” in *Lyrical Ballads* (1800), and Book Eight in *The Prelude* (1805). However, apart from Book Eight, little research has been made into *The Prelude* from an ecological standpoint on the whole. Since *The Prelude* is a long autobiographical poem, it would thus be of interest to learn more about the relation between the poet and nature. In this chapter, I will examine Wordsworth’s relation to nature, mostly in *The Prelude*, from an ecological point of view, tracing interactions between Wordsworth and nature, which he deeply loved.

5.2 The Term “Ecology”

The word ecology is sometimes translated as *seitaigaku* (生態学) or *seitaikankyo* (生態環境) in Japanese and the word ecology itself is commonly used in Katakana Japanese. The term “ecology” (エコロジー) was coined by the German zoologist Ernest Haeckel in 1866, who applied the term *oekologie* to the “relation of the animal

to both its organic as well as its inorganic environment” (ASLE-Japan). The word is derived from the Greek word *oikos*, meaning house or dwelling-place. The word ecology was first recorded in the English language in 1873 (McKusick 29); therefore, it did not exist in Wordsworth’s time (1770-1850).

James McKusick claims that a true ecological writer must be “rooted” in the landscape, instinctively attuned to the changes of the Earth and its inhabitants (24). Since Wordsworth was an inhabitant of the Lake District and he composed various works from a distinctive view of this region, McKusick considers Wordsworth to be the most important, “climactic figure in the development of ecological consciousness” (24). In addition, the poetry of Wordsworth and Coleridge foreshadows the modern science of ecology in its holistic conception of the Earth as a household, a dwelling-place for an interdependent biological community (29).

5.3 The Ground, the Earth, and Dwelling

As is generally known, Wordsworth is one of the Lake poets, born and raised in the Lake District. He left the Lake District to receive a university education in Cambridge. After graduation, instead of finding regular employment, he kept moving from place to place until he returned to the Lake District with his sister,

Dorothy. Wordsworth and Dorothy took up their abode in Grasmere, known as Dove Cottage, when he was twenty-nine years old, in 1799.

At the outset of Book One in *The Prelude* (1805), Wordsworth relates to us a feeling of joy; however, soon the tone changes, as we can see in the following lines:

On the ground I lay
Passing through many thoughts, yet mainly such
As to myself pertained. I made a choice
Of one sweet vale whither my steps should turn,
And saw, methought, the very house and fields
Present before my eyes; nor did I fail
To add meanwhile assurance of some work
Of glory there forthwith to be begun—
Perhaps too there performed. (1. 79-87)

Wordsworth gently paced on and shortly came to a green, shady place, where he sat down under a tree. After a while, he lay on his back on the ground and thought about his future prospects. As for the “sweet vale” in line 82, in Saburo Oka’s opinion, it suggests Racedown (Oka 507), in southern England. However, J. Wordsworth, Abrams, and Gill state that “sweet vale” refers to Grasmere in the Lake District. I am in favor of the latter because the words “the very house” appear in

the next line. Since the “sweet vale” and “the very house” are closely connected, “the very house” in Grasmere refers to well-known Dove Cottage. He recollected the moment when he would move into Dove Cottage and set about the composition of *The Prelude*. It was on the ground, in line 79, that Wordsworth lay, resolving in his mind to settle down in this region and to spend the rest of his life as a poet. In other words, he made such a decision when his body physically touched the ground.

In the next stanza, the poet told us that he could not see nor hear anything until an acorn fell from the trees, since he was so devoted to his passing thoughts:

Thus long I lay
Cheered by the genial pillow of the earth
Beneath my head, soothed by a sense of touch
From the warm ground, that balanced me, else lost
Entirely, seeing nought, nought hearing, save
When here and there about the grove of oaks
Where was my bed, an acorn from the trees
Fell audibly, and with a startling sound. (1.87-94)

Most people see acorns already fallen on the ground; only a few have ever heard the sound of an acorn falling onto the ground. Wordsworth, for one, was able to hear the sound, which was loud enough to startle him. That was just because he lay on

the ground; his ears were nested in the pillow of the earth. A warm sensation came from the ground and spread to Wordsworth's whole body. The pleasant contact with the genial earth gradually calmed Wordsworth down; therefore, he thought that he would no longer wander from place to place. An idea arose—that he would stay in this region and devote himself to composition. For Wordsworth, the feeling of the contact with the ground was tightly related to the Greek word *oikos*, meaning house or dwelling-place, from which the word “ecology” stems. Bidding farewell to a long wandering life, Wordsworth reached a decision to settle down in Dove Cottage in Grasmere, which is just about eight kilometers from Hawkshead, where he spent eight years in his boyhood.

5.4 Fear

In the first Book of *The Prelude*, in which Wordsworth dealt with his childhood and schooling, he wrote about his relation to nature as follows:

Fair seed-time had my soul, and I grew up
Fostered alike by beauty and by fear,
Much favored in my birthplace, and no less
In that beloved vale to which erelong

I was transplanted.

(l. 305-9)

Since Wordsworth lost his parents in his early days, for him, in place of his parents, nature played an important role of fostering and educating in his life. In the short lines above, there are two specific places that Wordsworth tells us he loved: his “birthplace” (307), Cockermouth, and “that beloved vale” (308) where he was sent after his mother’s death, Hawkshead. As Stephen Gill states that “Wordsworth regarded the whole region as home, as a little Paradise” (Gill 21), Wordsworth felt such a deep affection for that region as to call it “home,” although he lost both of his parents.

Wordsworth was fostered not only by nature’s beauty but also by the fear instilled in us by nature. After the above lines, he clearly described the fear in the woodcock snaring episode. Since woodcocks were fair game for food at that time, the boy Wordsworth went out to catch them. He confessed that he had been a “fell destroyer” (l. 317) because he had shouldered as many springes as he could. He felt that this behavior would disturb the peaceful tranquility of the moon and stars over his head. When he took away the prey from others’ snares, he heard strange sounds in the open heights: “low breathings coming after [him], and sounds of

undistinguishable motion, steps almost as silent as the turf they trod” (1.330-32).

Wordsworth underwent such a frightful experience, as if nature admonished him not to be greedy.

5.5 Ambiguity in Wordsworth’s Concept of Nature

Similarly, Wordsworth heard indistinguishable sounds in the succeeding episode of the raven’s nest. He relates his ambiguous experience when he almost fell off a crag after plundering a nest which a mother-bird had built:

Though mean
My object and inglorious, yet the end
Was not ignoble. Oh, when I have hung
Above the raven’s nest, by knots of grass
And half-inch fissures in the slippery rock
But ill sustained, and almost, as it seemed,
Suspended by the blast which blew amain,
Shouldering the naked crag, oh, at that time
While on the perilous ridge I hung alone,
With what strange utterance did the loud dry wind
Blow through my ears; the sky seemed not a sky
Of earth, and with what motion moved the clouds! (1. 339-50)

The young Wordsworth was again admonished for his theft by the “strange utterance” (348) of the loud wind. Interestingly, however, he wrote “though mean [his] object and inglorious, yet the end was not ignoble” (339-41). Nature occasionally displays a hazardous aspect. When stalking a raven’s nest, Wordsworth almost fell off the crag; however, he was able to hang on the ridge owing to the strong wind shouldering the naked crag. At that time, fortunately, the strong wind did not blow him away. The wind helped him from falling down. While hanging onto the ridge, Wordsworth heard a strange utterance produced by the loud, dry wind, blowing through his ears. Regarding the lines from 348 to 350, Kensuke Morimatsu suggests that Wordsworth expressed two feelings coincidentally: the one, that nature helps us, and the other, that nature is fearful (Morimatsu 168). Through this kind of experience, Wordsworth had learned of nature’s ambiguity. It is likely that he bore not only a sense of fear, but also a sense of awe toward nature in his boyhood.

Furthermore, Morimatsu argues that “in Wordsworth’s time, there were no nuclear power plants, or their terrors, either. However, in these times, we need to grasp the polarity of nature: she provides human beings with wisdom for living and power, while she also demonstrates her enormous and terrible power according to

our attitude” (my trans.; 168). Japanese people would like to indelibly inscribe this warning in our minds, since we encountered an unprecedented disaster on March 11, 2011.

5.6 Urbanization

Thus far, I have dealt with quotations whose scenes were set in the countryside. Unlike the lines hitherto, what is described in the next passage takes place in London:

O, blank confusion, and a type not false
Of what the mighty city is itself
To all, except a straggler here and there—
To the whole swarm of its inhabitants—
An undistinguishable world to men,
The slaves unrespited of low pursuits,
Living amid the same perpetual flow
Of trivial objects, melted and reduced
To one identity by differences
That have no law, no meaning, and no end—
Oppression under which even highest minds
Must labour, whence the strongest are not free. (7. 696-707)

Cambridge, where Wordsworth spent his college life after leaving the Lake District, and London, where he spent a while after graduation, were completely different from the region where he was brought up. London, in particular, made him feel as if he had wandered into another sphere. In those days, London was the hub of a vast mercantile empire and the largest city in Europe, with a population well over one million people (McKusick 96). In Book Seven, whose subtitle is “Residence in London,” Wordsworth described the bustle of the big city, which was very different from the countryside. As for the world’s largest city, Wordsworth openly offered a social commentary on London, describing it as “blank confusion” (696). He criticized urbanites’ priorities, depicting them as “slaves unrespited of low pursuits” (701) who have “no law, no meaning, and no end” (705); they are, so to speak, “worker bees” in present-day society.

Wordsworth also commented upon the financially and materially prosperous big city, London, as we can see in the following lines in one of the sonnets in *Poems, in Two Volumes* (1807):

WRITTEN IN LONDON, SEPTEMBER, 1802

The wealthiest man among us is the best:
No grandeur now in nature or in book
Delights us. Rapine, avarice, expense,
This is idolatry; and these we adore:
Plain living and high thinking are no more:
The homely beauty of the good old cause
Is gone; our peace, our fearful innocence,
And pure religion breathing household laws. (7-14)

The urbanites idolized “rapine, avarice, expense” (9); they lost their sense of morality and aggressively pursued wealth, thereby becoming materialistically rich. The Industrial Revolution, which began in Britain in the eighteenth century, had also brought considerable changes of lifestyle in the countryside. At almost the same period that the Industrial Revolution broke out, Britain underwent an Agricultural Revolution. Social and economic transformations caused by those revolutions shook the foundations of the rural community, in which inhabitants had lived a modest and plain life for centuries. Factories in cities absorbed the workforce from agricultural villages; laborers were forced to work hard under wretched working conditions for long periods of time, and the disparity between the rich and poor widened. No longer exempt from the economic pressures of urban life, the English

countryside was radically transformed by the city's inexhaustible demand for food and other commodities, leading to the development of capital-intensive methods of agriculture, deep-pit coal mining, and the construction of turnpikes, canals, and railways to haul an ever-increasing quantity of goods to market (McKusick 96).

From the Middle Ages to the Industrial Revolution, a sustainable mode of production, which is based on a widely variable set of crops rotated annually, eked out by fishing, livestock grazing, and the seasonal gathering of nuts, berries, and firewood from village common areas, had persisted relatively unchanged throughout rural England (McKusick 63). In other words, the traditional methods of subsistence agriculture were replaced by capital-intensive cultivation of a single crop, although the traditional polyculture was scientifically more sustainable and resilient than a monoculture.

Furthermore, the common areas upon which the local farmers relied for their seasonal grazing and gathering activities were being withdrawn for exclusive private use by the process of enclosure (64). In some areas in the Lake District, there were farmers called "statesmen," who had lived independently on small landed estates, and had been doing subsistence farming according to the traditional method for generations; however, some of them were forced to relinquish their ancestral land

and lifestyle, because the extravagance from urban areas invaded and spoiled their simplicity after the construction of roads (Oda 140-41). As a wealthy landowner purchased and enclosed the surrounding properties, the inhabitants' traditional rights of access to the lake, woods and other common areas were gradually usurped, thereby producing homeless people. Wordsworth vividly described an example of such an unfortunate woman in "The Female Vagrant" in *Lyrical Ballads* (1798).

In the near future of our contemporary society, the possibility that one loses one's job, due to so-called artificial intelligence, which might replace human labor, is likely to grow. Jonathan Bate argues that "if one historicizes the idea of an ecological viewpoint—a respect for the earth and skepticism as to the orthodoxy that economic growth and material production are the be-all and end-all of human society—one finds oneself squarely in the Romantic tradition" (9). It is almost certain that Wordsworth's era, after the Industrial Revolution, bears relevance concerning economic and environmental issues to our own time, in the 21st century.

5.7 Wordsworth's Sense of Paradise

In Book Eight, whose subtitle is "Retrospect: Love of Nature Leading to Love of Mankind," the poet relates to us a process of finding love of mankind from love of

nature, through his experiences in his boyhood in the Lake District. We can sense his nostalgic affection toward the region where he grew up in the following lines:

Beauteous the domain

Where to the sense of beauty first my heart
Was opened—tract more exquisitely fair
Than is that paradise of ten thousand trees,
Or Gehol's famous gardens, in a clime
Chosen from widest empire, for delight
Of the Tartarian dynasty composed
.....
But lovelier far than this the paradise
Where I was reared, in Nature's primitive gifts
Favoured no less, and more to every sense
Delicious, ... (8. 119-26, 144-7)

One of the features of English Romanticism from the late eighteenth century to the nineteenth century was a sense of yearning for distant, foreign countries. Wordsworth himself was fond of reading travel books and voyages since he was attracted by exotic scenes and manners. In fact, he undertook a journey to the Continent many a time. He had traveled around various places within Britain and kept moving until he settled at Dove Cottage. However, Wordsworth likened the

region that had inspired his imagination, and where he had realized the sense of beauty in nature for the first time in his boyhood, to a paradise. He also underlined that the paradise where he was reared was far lovelier than the famous Gehol gardens of the Tartarian dynasty because his paradise was blessed with “nature’s primitive gifts” (145), being more abundant in beauties of nature than that famous man-made gardens. Since Wordsworth had been rooted in the landscape as a dweller, he admired and sufficiently appreciated the primitive beauty of nature in that region, rather than the magnificent landscape garden.

5.8 Shepherds, the Pastoral, and Reverence

Returning to Grasmere in the Lake District from wandering about, the poet experienced a moving sensation of the love of mankind, for the first time in his life, because of a lofty shepherd whose work coexisted best with nature. Young Wordsworth used to encounter a local shepherd when he was seeking a raven’s nest or fishing in a mountain stream. He had felt the shepherd’s presence in his own domain, as of a lord and master, or a power, without knowing the real reason (Bk 8, 390-93). In fact, the shepherds in that mountainous region had a noble character, being humble, kind to others, and disliking conflicts (Oda 142).

The pastoral, a literary genre, has a long history. It originates from the ancient Latin and Greek. According to the *New Shorter Oxford English Dictionary*, it is defined as “literature, music, or works of art, in which rural life or the life of shepherds is portrayed in an idealized or romantic form.” In addition, environmental writing has very deep historical roots, harking back to the archetypal image of the garden, as canonically represented in the Garden of Eden, and often described in the classical mode of pastoral poetry as the *locus amoenus* or “pleasant place,” a garden of earthly delights (McKusick 19-20). Terry Gifford states that the pastoral in the literary tradition, which involves a retreat from the city to the countryside, originates in ancient Alexandria and becomes a key poetic form in Europe during the Renaissance (Garrard 37). The English Romantics were indeed aware of “their participation in that literary tradition of immemorial standing, whose most proximate version was the concept of Pastoral, mediated by writers from ancient classical times to the sentimental writers of the later eighteenth century” (McKusick 19). It is likely that Wordsworth inherited the traditional concept of pastoral; however, the image of shepherds that Wordsworth described in *The Prelude* was widely dissimilar from the shepherds in the Arcadian environment of ancient times, as we can see in the following lines:

There, 'tis the shepherd's task the winter long
To wait upon the storm: of their approach
Sagacious from the height he drives his flock
Down into sheltering cove, and feeds them there
Through the hard time, long and storm is 'locked'
(So do they phrase it), bearing from the stalls
A toilsome burthen up the craggy ways
To strew it on the snow. (8. 359-66)

What Wordsworth described above was not a shepherd living peacefully in the open fields. Since Wordsworth closely watched the shepherd's life as a dweller in the same region, he defined the shepherd's work precisely; in severe winter, the herdsman sagaciously penned his flock in rocky recesses and carried them food through the snow. Although real lives in the Lake District were severe, for Wordsworth, it was an ideal, beautiful land which he regarded as the equivalent of a paradise on earth. According to contemporary author James Rebanks, his father loved the landscape around him with passion and his work "bound him to the land, regardless of the weather or the seasons" (Rebanks 72).

The Normans conquered England in 1066. They ruled over the plains; however, they showed little interest in inaccessible, economically worthless places, such as

valleys among the hills and mountainous regions (Oda 133). In regions where the Normans did not pay the least attention, there emerged a society just like an ideal republic, which consisted of shepherds and statesmen who had independently led a simple life in their hereditary, small-scale lands for generations (Oda 135). However, their plain lives began to change when Wordsworth came back to settle in this area in 1799. A family's tragedy caused by the transition to a modern, industrial, economic system can be seen in "Michael, a Pastoral" in *Lyrical Ballads* (1800). As the poet wrote in the Preface to *Lyrical Ballads* that "man and nature as essentially adapted to each other, and the mind of man as naturally the mirror of the fairest and most interesting qualities of nature" (259), men and nature are as inseparable as Siamese twins for Wordsworth. Therefore, through "Michael," Wordsworth reveals the injustice that befell this family, who had lived close to nature and were forced to relinquish their ancestral land.

As the subtitle ("Retrospect: Love of Nature Leading to Love of Mankind") of Book Eight suggests, for Wordsworth, the love of nature and the love of mankind are closely connected; the love of mankind follows as an extension of that of nature. The next lines are about the scenery and people that the poet tenderly loved:

Here calling up to mind what then I saw
A youthful traveller, and see daily now
Before me in my rural neighbourhood—
Here might I pause, and bend in reverence
To Nature, and the power of human minds,
To men as they are men within themselves.
How oft high service is performed within
When all the external man is rude in shew,
Not like a temple rich with pomp and gold,
But a mere mountain-chapel such as shields
Its simple worshippers from sun and shower.
'Of these,' said I, shall be my song. (12. 220-31)

Wordsworth's specific objects of love, and potential themes of his poems would be "[his] rural neighbourhood" (223). They were rural, simple people and had been rooted in the Lake District where the poet then dwelled. Wordsworth stood by the rural people of that region and argued firmly about the harmful influence caused by the Industrial Revolution that had spread to every corner of the country. In 1844, when the plans to extend the railway from Kendal to Windermere in that region were presented as a bill before Parliament, the poet strongly opposed and wrote in protest to *The Morning Post*, two consecutive times, explaining the reason (Yamada 217).

5.9 Conclusion

McKusick cites Rigby that “romanticism remains inspirational in its resistance to that severing of the natural from the human sciences, matter from spirit, reason from imagination, techne from poiesis, which has characterized the intervening era of industrialization—and with such calamitous consequences” (McKusick xii). Since the Industrial Revolution, the trend of society has obviously put higher priority on the human sciences over nature, on matter over spirit, on reason over imagination, on technology over imagination, and what followed was environmental destruction and crisis, which has become our vital, universal issue. However, a fundamental solution has not yet been reached by international negotiations or cooperation on the political, technological, or economic level.

In such current circumstances, it is literature which focuses upon human thought and activity that has a key role of taking a positive approach to the individual mind. Casting a light on the ambiguity of nature and a sense of reverent awe and love of nature which leads to the love of mankind, as we have seen in Wordsworth’s works, might be an opportunity to pause to take a new look at our relationship with the natural environment. As Saeko Yoshikawa states, ecological thought is basically a point of view whose first step starts off at dwelling in a certain area and becoming

aware of one's dealings with one's neighboring environment (Yoshikawa 118), environmental issues which require a global solution will need bottom-up consciousness; in other words, to reach a solution we must start by turning our attention to the surrounding, living environment.

Wordsworth loved roaming and traveling in his lifetime; on the other hand, he loved the Lake District most of all. Moreover, in many of his works, the poet thematized and wrote about his neighbors, who had lived simply and independently in his beloved region. Bate argues that "the business of literature is to work upon consciousness" (*Song of the Earth* 23). In Wordsworth's lifetime, there was no term such as "ecology." However, if we read *The Prelude* now, in the 21st century, from an ecological point of view, we cannot help but feel a sense of reverent awe of nature and this sense enables us to discern truth from the ideology of so-called human "progress" or "development," which are satisfying words to hear and which have dominated mainstream consciousness since the Industrial Revolution. *The Prelude* provides us with a key to considering our relation to nature once again.

Conclusion

In chapters one through three, I examined Wordsworth's concept of "love," which is the main theme of this dissertation, primarily through a stylistic search. Chapter one, "On the Noun 'love,'" shows how Wordsworth's unique sense of "love" is collocated with the word, "imagination," which he calls "higher love" or "intellectual love." Neither "higher love" nor "intellectual love" display erudition; rather, they refer to a state of "calmness" or "humbler tenderness." Wordsworth described a person who is the epitome of those senses by using juxtaposed phrases: "female softness," "little loves," "delicate desires," and "gentlest sympathies."

The second chapter dealt with the various objects of the verb "love." Wordsworth loved things related to nature in the Lake District, where he was born and grew up. Along with things related to nature, he often referred to specific people, such as Dorothy, Mary, and his good friend, the writer Samuel Taylor Coleridge, who had exerted such a significant influence on the composition of Wordsworth's masterpiece, *The Prelude*. Wordsworth's love for nature in the Lake District and for the people mentioned above was deep and sincere.

Chapter three explored the adjectives "beloved," "lovely," and "loving" by

examining the nouns which an attributive adjective modifies and the grammatical subjects of predicative adjectives. Wordsworth loved all things related to his “region” and “nature.” Although the words related to “nature” in the main category were small in number, the actual number of items that would fit in that category would be much larger if we counted all of them because the poet’s use of “forms,” which are linked by the attributive adjective “lovely,” has the same meaning as “natural objects” or “nature.”

In chapter four, I focused upon the opposite concept of “love” in order to understand Wordsworth’s notion of “love” more clearly. For Wordsworth, “sorrow” is the other side of “love.” Therefore, I investigated Wordsworth’s concept of “sorrow” looking at the “Waiting for the Horses” episode by comparing descriptive expressions situated in the episode in “The Vale of Esthwaite” and those in *The Prelude*. Wordsworth’s childhood tragedy (his father’s early death) furnished the poet with a power of transformation: the place where he sank into a state of unbearable sorrow in “The Vale” was turned into one where he recovered his strength and spirits in *The Prelude*.

The final chapter took up current environmental issues. Wordsworth’s specific objects of love were his rural region, the Lake District. When he learned of plans to

extend the railway into his region, he strongly opposed them and wrote in protest to preserve nature and the way of life of his neighbors. This opposition is said to be the starting point of the National Trust Movement. The trend of current society has put higher priority on the human sciences or economics over nature. As we have seen in Wordsworth's works, casting a light on a sense of reverent awe and love of nature, which in turn leads to the love of mankind, might enable us to take a new look at our relationship with the natural environment.

Once again, here, we can easily see that Wordsworth's love—for nature in the Lake District and his simple, rural surroundings and neighbors, as well as the specific people mentioned in previous chapters—was deep and sincere.

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