AN EVENING WALK AND WORDSWORTH'S USE OF PERSONIFICATION

By

RANAY LEEANNE DUE

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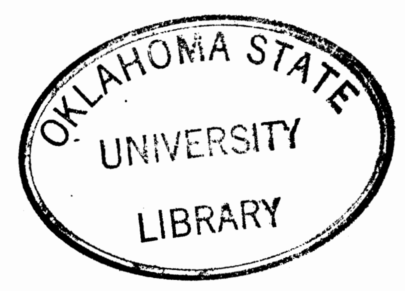

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Thesis Adviser

Dean of the Graduate College

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PREFACE

When the terms "neoclassic" and "Romantic" are applied to designate literary periods or styles, students of literature often find it difficult to understand the difference between the two. They are provided with dates that signal the beginnings and ends of the periods and lists of characteristics denoting conventions. Rarely, however, do they gain a full understanding of the reasons that changes in style and prosody take place. During the course of this study on Wordsworth's use of personification in _An Evening Walk_ (1793), I have developed an awareness of the "shift in sensibility" that took place between the neoclassic and Romantic periods and the poet's way of communicating the new "feeling." I have come to understand Wordsworth's struggle: influenced by neoclassic standards in his early work, he found it necessary to abandon the stylistic practices of the neoclassicists in favor of a mode of expression better fitted to accommodate his "spontaneous overflow of powerful feelings." Studying his transition from neoclassic to Romantic style provides tremendous insight into the poetry of both periods and shows why Wordsworth's theory and practice represent major landmarks in English Romanticism.

I would like to express my gratitude to Dr. John Milstead who, through his own enthusiasm and knowledge about Wordsworth and Romanticism, has excited my own interest. He has provided encouragement, insight, and time in the preparation of this manuscript. Perhaps more importantly, he has always maintained faith in my abilities and given me the opportunity to exercise those abilities. I would also like to thank Dr. Terry Hummer and Dr. Edward Walkiewicz who expressed a genuine interest in my study, helped me to clarify some ambiguous terms, and contributed comments useful for further work on the subject.

Special thanks to Miss Debra Lynn Embrey and Mr. Robert J. Hasenfratz for proofreading and offering stylistic comments. Miss Embrey has shared not only a special friendship but a thesis-laden house: I appreciate her patience. Last, I would like to thank my beautiful family--Mother, Daddy, and J. Lowell--whose love and support and pride make every scholarly endeavor a worthwhile one. I love you.

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I

A study of Wordsworth's early poetry and criticism establishes that he formulated his basic tenets about personification between 1793 (An Evening Walk) and 1800 ("Preface to Lyrical Ballads"). In the "Preface," he explains his objection to the personified abstraction, a rhetorical device which he employs copiously in two versions of An Evening Walk:[1]

> The Reader will find that personifications of abstract ideas rarely occur in these volumes; and are utterly rejected, as an ordinary device to elevate the style, and raise it above prose. My purpose was to imitate, and, as far as possible, to adopt the very language of men; and assuredly such personifications do not make any natural or regular part of that language. They are, indeed, a figure of speech occasionally prompted by passion, and I have made use of them as such; but have endeavored utterly to reject them as a mechanical device of style, or as a family language which Writers in metre seem to lay claim to be prescription. I have wished to keep the reader in the company of flesh and blood, persuaded that by so doing I shall interest him.[2]

Referring to Wordsworth's statement, Thomas Quayle remarks that "a certain comic irony" exists

> in the fact that the poet, who was the first to sound the revolt against 'personification' and similar 'heightenings' of style, should have embarked on his literary career with the theft of a good deal of the thunder of the enemy. Later, when Wordsworth's true ideal of style

> had evolved itself, this feature . . . was in great measure discarded.[3]

Quayle points to an inconsistency between Wordsworth's "preaching" and his "practice" in early works, and An Evening Walk certainly supports the validity of his statement. While the poem cannot be regarded as one of Wordsworth's superior achievements, a comparison of the 1793 and 1849 versions of An Evening Walk shows that it may be considered a transitional poem marking the poet's progression from neoclassic to romantic style. And, though Wordsworth himself wrote that he had reluctantly submitted his first works in an imperfect state, he considered them an important part of his poetic development.

For that reason, he included "Extracts" of An Evening Walk in Poems (1815), explaining their value in the preface to that collection:

> These Extracts seem to have a title to be placed here as they were productions of youth, and represent implicitly some of the features of a youthful mind, at a time, when images of nature supplied to it the place of thought, sentiment, and almost of action; or as it will be found expressed, of a state of mind when
>
> 'the sounding cataract
> Haunted me like a passion: the tall rock,
> The mountains, and the deep and gloomy wood,
> Their colours and their forms were then to me
> An appetite, a feeling and a love,
> That had no need of a remoter charm,
> By thought supplied, or any interest
> Unborrowed from the eye'--[4]

These lines from "Tintern Abbey" exemplify the direct expression of feeling that Wordsworth perfected only five

years after publishing An Evening Walk. In the latter poem, he indicates that his deep feeling for nature was firmly established by 1793, but the different revisions of An Evening Walk disclose his search for a clear communication of both his impressions and his sentiments. In order to interest the reader, in order to excite his passion and allow him to become immersed in the poetic expressions of feeling, the poet must instill life into his characters and his images, engaging both the senses and the imagination. By humanizing or animating nature or by calling abstractions to life, he may accomplish this task. As Wordsworth says in the first book of The Excursion,

> --The Poets, in their elegies and songs
> . . . call upon the hills and streams . . .
> And senseless rocks; nor idly; for they speak,
> In these their invocations, with a voice
> Obedient to the strong creative power
> Of human passion.[5] (Book I, ll. 475-481)

Wordsworth acknowledges the virtue of personification, but emendations of An Evening Walk reveal that he considered the figure laborious when used extraneously or excessively. In order to accomplish his objective--to communicate passion effectively--he modified his personifications extensively.

Wordsworth's contemporaries noted flaws in his use of the figure. This early commentary on An Evening Walk appeared in the Monthly Review (October, 1793):

> We will quote four lines from a passage which the author very sorrowfully apologizes for having omitted:
>
> 'Return delights! with whom my road begun,
> When Life-rear'd laughing up her morning sun;
> When Transport kiss'd away my April tear,
> 'Rocking as in a dream the tedious year'
>
> Life rearing up the sun! Transport kissing away an April tear and rocking the year as in a dream. Would the cradle had been specified! Seriously, there are figures which no poetical license can justify.[6]

The review focuses specifically on the inappropriate use of personification in a passage that Wordsworth deleted by 1849. He carries the figures beyond eighteenth-century taste, which was, to be sure, very tolerant of personification. More recent critics have objected to his adherence to neoclassic standards, his overindulgence in or "infatuation for" rhetorical figures of speech, which, as Emile Legouis says, "contributes still further to stamp Wordsworth's early style with artificiality."[7] Legouis, who provides a noteworthy study of Wordsworth's verbal borrowings in An Evening Walk, points out that Wordsworth's inclination to personify abstractions and nature is "a practice due not, as in Shakespeare, to a spontaneous act of the imagination, but to intentional conformity to a theory of poetry."[8] George McLean Harper, also commenting on the artificiality of the poem, considers personification a part of the "unnatural pomp of a specially reserved rhetoric."[9] Harper suggests that Wordsworth's personification of literally "every object and idea mentioned" is the poet's way of introducing the human element into the

poem.[10]

Frederick Pottle, too, emphasizes Wordsworth's over-zealous use of personification when he asserts that Wordsworth's "passion" for personifying is a "source of obscurity" in An Evening Walk. To support his point, he cites seven examples from the poem which detract from Wordsworth's style.[11] Pottle makes another relevant comment about the poem and its transitional nature:

> A good part of An Evening Walk springs from no more profound poetic impulse than to meditate on the theme, 'How dear to my heart are the scenes of my childhood.' He likes to dwell lovingly on every detail of the landscape because by so doing he can momentarily pull himself together. There is the possibility of poetry in this; in the mature Wordsworth it will emerge as a natural piety binding his days each to each. But the mature Wordsworth does not make catalogues. It might even be said without too violent a paradox that the mature Wordsworth does not write a descriptive poetry.[12]

As Wordsworth perfects his style, personification becomes far more than a mechanical descriptive device--it becomes a means of conveying passion without ornament. Wordsworth restores the bond between the poet's heart and the poet's expression. This passionate expression of feeling, in turn, becomes a major factor in differentiating neoclassic from Romantic personification.

For the Romantic poet, an abstraction that is devoid of passion represents excess baggage. In his chapter on "Personification and Abstraction," Quayle states that An Evening Walk "swarms" with personified abstractions of

"the type that had flourished apace for a hundred years."[13] Instead of An Evening Walk, Quayle uses Descriptive Sketches, another of Wordsworth's 1793 publications, noting that about fifty "more or less frigid abstractions" are eliminated from the poem's final draft.[14] Marjorie Barstow Greenbie mentions changes in An Evening Walk when she comments on his "uncompromising rejection of almost everything in the nature of personification."[15] Greenbie points to specific examples of changed passages, but neither she nor Quayle conduct a thorough study of his revisions, and no subsequent research probes their passing remarks on the subject, hence the purpose for this study.

II

Eighteenth-century poets abused the personified abstraction, reducing figures once employed to vitalize images to mere abstractions which no longer engaged the imagination. Personifications became, in essence, conventional or forced stylistic devices which lacked emotional transport. Abrams asserts that

> Wordsworth's indignation stems from the fact that he himself viewed with a religious reverence those experiences in which he gave a moral life and feeling 'to every natural form, rock, fruit, or flower'; these were the high results of his 'creative sensibility,' and the sovereign resource of his own poetry in its crowning passages. The unforgivable sin of the eighteenth-century poet, therefore, was to use such personification as a rhetorical convention.[16]

Wordsworth risked the disapproval of his contemporaries by rejecting neoclassic convention. He maintained a very "classic" idea pertaining to the use of figures because the classical rhetoricians believed, like Wordsworth, that "the only valid figures of speech are the natural and integral embodiments of feelings" and that figures appeared in verse as a result of a highly passionate state of mind.[17] Wordsworth speculates that poets who adorn their works with ornament "think that they are conferring honor upon themselves and their art," but they succeed, instead, in

detaching "themselves from the sympathies of men, and indulge in arbitrary and capricious habits of expression, in order to furnish food for fickle tastes, and fickle appetites of their own creation."[18]

Personification, when purely ornamental, lacks the spontaneity that was so important in the Romantic's composition process. As figures are consciously balanced with feeling, only "unnatural" diction can result. Thus, Abrams states, "Any addition originating in motives outside the spontaneous urgency of the poet's feelings are invalid so that 'ornament' in Wordsworth's criticism becomes an entirely pejorative term."[19] Wordsworth's personal distaste for artifice which involves a relinquishment of "those feelings which are the pure emenations of nature"[20] stemmed from exposure to contemporaries who sometimes, "mistook the 'ornaments' of poetry for its substance."[21] For example, Erasmus Darwin's Botanic Gardens (1789), James Thomson's Castle of Indolence (1748), and John Dyer's Grongar Hill (1726) are descriptive pieces which contain so many personified abstractions that the reader is distracted by the figures and they, rather than the descriptions and themes being set forth, gain precedence. The "feeling" remains suppressed. Wordsworth sought to rid his own poetry of similar convolutions by implementing a more selective use of personification.

His revisions of An Evening Walk reveal that he was concerned about his personifications. He did not abandon

the figure, for even in his late poetry he retains its use, but he did re-evaluate its worth and its function, finally achieving a style that effectively imparts passion. Myra Reynolds provides a distinctly "Wordsworthian" statement which sets Wordsworth and his contemporaries apart from one another:

> When such personification arises out of an intimate identification of man with Nature, a subjective recognition of the unity of all existence, or when it is the outgrowth of a supreme passion compelling the phenomena of Nature into apparent sympathy with its own joy or grief, the expression is sure to bear the mark of inner conviction or strong emotion. But when the personification is manifestly a laborious artistic device, when it is based on neither belief nor passion, it must be considered the mark of an age slightly touched by real feeling for nature.[22]

Reynolds essentially outlines Wordsworth's attitude toward both nature and personification, emphasizing the activating force of passion. Her closing comment, however, creates a rather unsavory impression of eighteenth-century poetic expression.

Neoclassicists were not, as might be concluded from Reynold's statement, immune to feeling. They simply adhered to poetic conventions that controlled their phraseology and condoned a more detached and generalized communication of sentiment. These poets addressed men's shared experiences, and, therefore, autobiographical works were discouraged. Personification served as an effective means of generalizing individual passion and relating it on a

collective level. Bertrand H. Bronson discusses the importance of generalization to the poets of that era:

> It was one of the chief ways in which man transcended his private experience and became adult. The mores of the time demanded that they keep their private concerns in the background; their intellectual preoccupations demanded that they should raise these interests to the level of generalization; and personification allowed them to recapture the most valuable part of the immediacy of personal statement. Thus, they first translated personal experiences into decorous generalization; and then, without surrendering the general, reparticularized it by means of personification.[23]

To support his statement, Bronson refers to Samuel Johnson's elegy on Dr. Levett. He extracts several sections in which Johnson employed the personified abstraction to convey his deep personal loss without speaking in the first person. "Half a century later," Bronson points out, "a poet similarly oppressed would cry 'I fall upon the thorns of life! I bleed'."[24] However, since personal emotion was discouraged in poetry, Johnson chose to conform to set standards and express his grief through generalized abstractions:

> Yet still he fills Affection's eye,
> Obscurely wise, and coarsely kind.[25]

Undoubtedly, Johnson retains feeling in his message without breaking the decorum.

The gradual changes in personification during the Romantic period refect a change in sensibility:

> To express literally a strong personal emotion in a public utterance in the fashion of the Romantics probably never entered the minds of Johnson and his contemporaries; but, through the means available and acceptable to his age, and within the framework of universality, he was uncovering his personal grief almost as obviously and intensely as if he had literally called attention to his own suffering.[26]

Since human passion does not change with the coming of an age, the major concern must lie with the expression of that passion. And with the shift in sensibility, standards of judgment were altered accordingly. Differentiating between the neoclassic and Romantic standards, Abrams says,

> The first test any poem must pass is no longer, 'Is it true to nature?' or 'Is it appropriate to the requirements either of the best judges or the generality of mankind?' but a criterion looking in a different direction; namely, 'Is it sincere? Is it genuine? Does it match the intention, the feeling, and actual state of mind of the poet while composing?' The work ceases then to be regarded as primarily a reflection of nature, actual or improved; the mirror held up to nature becomes transparent and yields the reader insights into the mind and heart of the poet himself.[27]

Abrams emphasizes not only the autobiographical nature of Romantic poetry but also the Romantics' rejection of Pope's conviction that "True Wit is Nature to Advantage drest."[28] Pope endorses the use of artifice, and the neoclassicists followed his prescriptions in their poetry, but the Romantics stressed the beauty of nature--both internal and external--and expressed man's personal connection with nature without unnecessary embellishment. And many of

these "embellishments" appeared in the form of the personified abstraction.

Wordsworth does not object to the use of personification but to its misuse. Some of the greatest poets--Spenser, Milton, Shakespeare, and Pope to name a few--utilized personified abstractions extensively and proved efficacious, skilled in transferring passion to paper. Wordsworth highly respected his predecessors, and his first impulse (as An Evening Walk clearly indicates) was to follow neoclassic rules. James Heffernan discusses An Evening Walk, and focusing on the inevitable change in progress when the poem was composed, he states that "Wordsworth had not yet realized that the fashion was dying, that the language and conventions of Augustan poetry were already stiffening into the grotesquerie of rigor mortis."[29]

Later, Wordsworth concluded that many of the lesser poets or poetasters of the eighteenth century had worked the figure to death. He was instrumental in effecting a change in personification, but he was not the first to acknowledge the fact that this overused stylistic device required renovation. The Monthly Review's mocking criticism of An Evening Walk indicates that those critics shared his concerns. In addition, an article written by one William Enfield, "Is Verse Essential to Poetry?", was published in The Monthly Magazine (July, 1796), and Wordsworth was more than likely exposed to the article.

Bringing out many of the ideas that Wordsworth deals with in the "Preface to Lyrical Ballads," Enfield attempts to justify the neoclassic penchant for personification, saying that they personify "because the taste of the moderns has been refined to a degree of fastidiousness, which leads them to prefer the meretricious ornaments of art, to the genuine simplicity of nature."[30] Evolving from their predilection for "meretricious ornaments of art" is what Quayle calls a "mania for personification" that began with the Miltonic revival in early Romantic poetry.

One short passage from Milton's "L'Allegro" will serve as a prototype by which his influence may be observed:

> Haste thee nymph, and bring with thee
> Jest and youthful Jollity,
> Quips and Cranks, and wanton Wiles,
> Nods, and Becks, and Wreathed Smiles,
> Such as hang on Hebe's cheek,
> And love to live in Dimple sleek;
> Sport that wrinkled Care derides,
> And Laughter holding both his sides.[31]

Among the followers of Milton are Joseph Warton and William Collins, both of whom influence Wordsworth's early poetry. The two poets employ numerous personified abstractions in poems whose subject matter is essentially Romantic, but they animate their figures in two entirely different ways. Milton's influence is most clearly recognized in Warton's collection of odes entitled Odes on Various Subjects (1746). Quayle says that "all the odes of Warton betray an abundant use of abstractions, in the midst of which he

rarely displays anything suggestive of spontaneous inspiration."[32] The following passage from "Ode to Liberty" illustrates his prodigal application of the figure:

> O Goddess, on whose steps attend
> Pleasure and laughter-loving Health,
> White-mantled Peace with olive-wand,
> Young Joy, and Diamond-sceptered Wealth,
> Blithe Plenty with her loaded horn,
> With Science bright ey'd as the morn.[33]

Warton's personifications, without a doubt, stimulate the image-making faculties of the mind. However, Warton's images are stereotyped. The picture of Plenty "with her loaded horn" is as familiar as Time with his scythe and Justice with her sword, and triteness displaces any vitality that was intended by the poet.

Although Milton's influence may be recognized in Collins' descriptions, many of Collins' personifications more closely resemble the detailed allegorical descriptions of Spenser.[34] While Collins' personified abstractions have more energy than those of Warton, they lack the suggestive quality that makes Milton's abstractions successful. Collins' vigorous use of the figure is displayed in "Ode to Fear" (1746):

> Ah Fear! ah frantic Fear!
> I see, I see thee near!
> I know thy hurried step, thy haggard eye!
> Like thee I start, like thee disorder'd fly,
> For lo what monsters in thy train appear!
> Danger, whose limbs of giant mold
> What mortal eye can fix'd behold?

> Who stalks his round, an hideous form,
> Howling amidst the midnight storm.[35]

Warton and Collins produce the kinds of abstractions which Wordsworth chooses to eliminate. He dislikes both Warton's banality and Collins' extravagance, and he confirms this fact by extracting similar passages in his own revisions of <u>An Evening Walk</u>.

William Cowper, another early Romantic, moves even closer to Wordsworth's theory of personification. Like Wordsworth, Cowper searches for precise language to replace stereotyped personifications. His early works reveal strong neoclassic influences as do Wordsworth's, but Cowper's most famous work <u>The Task</u> excludes "nearly every trace of the mechanical abstraction."[36] When he does present the figure, as in the following passage from <u>The Task</u>, he displays freshness and vitality:

> Oh Winter, ruler of th' inverted year,
> Thy scatter'd hair with sleet like ashes fill'd,
> Thy breath congeal'd upon thy lips, thy cheeks
> Fring'd with a beard made white with other snows
> Than those of age, thy forehead wrapt in clouds,
> A leafless branch of thy sceptre, and thy throne
> A sliding car, indebted to no wheels,
> But urg'd by storms along its slipp'ry way
> I love thee, all unlovely as thou seem'st
> And dreaded as thou art![37] (ll. 120-129)

The figure of Winter evokes a definite picture, but descriptive details remain suggestive and allow the imagination to supply details. Closer to Collins than to Warton, Cowper describes the desolate season, and, using

personifications that are neither stereotyped nor abstract, he successfully conveys passion. Like Wordsworth, Cowper abandons stock images, and his technique gives him a prominent place in the early Romantic tradition.

The poets who actively participated in the Romantic revolution engages in a veritable tug of war between the neoclassic precepts by which they had been educated and the Romantic revival which demanded a new mode of expression.

> With all man's intellectual and emotional life re-oriented toward this fundamental predicament, the abstractions of the eighteenth century had lost their meaning. . . . The primrose of the rock was faithful in a sense, Sir Galahad was pure; but Fidelity and Purity no longer had any purchase on the imagination.[38]

Though they sought critical acceptance, they were, at the same time, compelled to revolt against a language which failed to accommodate feeling. Wordsworth's personal objection to personification was directed toward those figures which remained abstractions, figures often applied only for ornament. In An Evening Walk, prior to his revisions, Wordsworth incorporates a great number of details which stimulate neither the senses nor the imagination and many images which cannot be called "flesh and blood" creations. His strong neoclassic tendencies fade in later drafts as he moves toward a more romantic use of personification, resisting the temptation to personify every feeling and every object that he experiences.

III

Wordsworth must have been somewhat discouraged when the Monthly Review suggested that many lines in An Evening Walk called "loudly for amendment."[39] In a letter to a friend, he remarked that the poem had been treated with "unmerited contempt" by some of his early reviewers.[40] The following year at Windy Brow, Wordsworth attempted to revise the poem, but he finally abandoned the revisions. They were never printed until de Selincourt gleaned from fragmentary notebooks the many additions and deletions made in 1794. Of these modifications, Pottle remarks, "I suppose he had come to realize that he could never remold the poem. It was something he had outlived."[41] For the most part, the 1794 revisions reflect a time when Wordsworth tried to perfect a means through which he could both satisfy his critics and convey his personal feeling. De Selincourt considers the early poems of "unique value":

> Here can be traced his early sensitiveness to nature and his surroundings, his youthful subservience to current literary fashions and his violent reaction from them, and, with the maturing power of self-criticism, the gradual emergence of his own essential style and personality.[42]

An Evening Walk verifies the conclusions drawn by

de Selincourt, for the changes effected in that poem between 1793 and 1849 (with few exceptions the revisions were completed by 1820) show that he applies the principles stated in the "Preface" when he recasts his personifications. A study of the passages that he deleted, those that he changed, and those that remain unaltered will disclose some of the problems presented by the poem and the ways that he chose to overcome those problems.

Although Wordsworth's major criticism was directed toward the personified abstraction, his emendations extend beyond mere elimination of that figure. Many times a one-word change sufficiently amends the line. Other lines are recast completely. Whatever the nature of the reshaping, a conscious effort to rid his work of "extraneous ornament" is evidenced. As Legouis states,

> It was only by a gradual process in consequence of a slowly-reasoned conviction and by means of a strenuous effort of will that he brought himself to write poetry which was sparingly ornamented, or, indeed, intentionally unadorned.[43]

Most of his changes in <u>An Evening Walk</u> move toward a single goal: to remove unnecessary ornament and abstraction, and, in so doing, to transmit genuine passion through the poetic medium.

The first structures under examination are those which have been completely deleted from the final copy--passages in this section are taken only from the 1793 text. They may first be subdivided into passages that include

personified abstractions and those which provide detailed personifications of natural phenomena. Other omissions are composed of natural elements which are not always humanized but are endowed with animate qualities. Often, animated figures are created by combining an object of nature with a verb which carries "human" implications. In other instances, personifications are formed through the use of adjective forms which denote human or animal spirit.

The majority of personified abstractions in 1793 result from Wordsworth's adherence to neoclassic convention, and they fail to excite passion because of their methodical application. Abrams points out that figures of speech sometimes spawn confusion for a reader as he becomes unable to distinguish between "the natural utterance of emotion" and "the deliberate aping of poetic conventions."[44] Wordsworth wanted his own purpose to be clear, for he realized that overuse of a figure makes it difficult to accept as a "natural utterance." Bowman G. Wiley compares Descriptive Sketches to Wordsworth's mature verse in The Prelude. In the section dealing with personifications, Wiley makes an assertion about Descriptive Sketches that may also be applied to An Evening Walk:

> The personifications . . . are at the same time its weakest and least satisfactory stylistic feature. The tremendous number of examples weaken any effect that individual instances might have as vehicles for special emotional states.[45]

The first personified abstraction appears in line 22

of the 1793 version (which will hereafter be referred to as A, the 1849 text as B):

> Then did no ebb of chearfulness demand
> Sad tides of joy from Melancholy's hand.

"Melancholy's hand" exemplifies what Quayle labels as a "thin abstraction," one which calls no picture to mind and elicits no response from either the poet or the reader--the same type of personification that the early Romantics had used a few years earlier. In the first portion of the poem, the lines that were mocked by the Monthly Review appear:

> Return Delights! with whom my road begun,
> When Life rear'd laughing up her morning sun;
> When Transport kiss'd away my april tear,
> 'Rocking as in a dream the tedious year.'

Though the images of Life and Transport effectively transmit feeling, the passage is overcrowded with personifications, and, especially in the last line, extended too far metaphorically to produce pleasure.

Line 43 marks the beginning of a six-line passage which is later removed from the poem. Wordsworth talks with "Memory at my side." The figure is a familiar one, and even though it lacks descriptive detail, he may have rejected it only to reduce the number of personifications in the poem, not necessarily because it is devoid of emotional transport. The next omission occurs much later in the poem:

> Led by Fear's cold wet hand, and dogg'd by Death;
> Death, as she turns her neck the kiss to seek,
> Breaks off the dreadful kiss with angry shriek.
> (A. ll. 286-288)

Reminiscent of Collins' personification, these lines display more force than those previously cited. However, they seem but poorly drawn examples of Spenser's well-defined portraits. A final personification in this category also portrays Death, but it lacks the vivacity of even the preceding passage:

> So vanish those fair Shadows, human joys,
> But Death alone their vain regret destroys.
> (A. ll. 361-362)

Wordsworth depends on capitalization to animate the abstract concept, but without the aid of either adjective or verb, Death is a "dead personification."

Only four personifications of natural phenomenon are indicated by capitalization, and all emerge in the last half of the poem. The first, "The Moon's fix'd gaze between the opening tree" (A. l. 262), suggests little to the imagination and may be considered a stock expression. The next line, an apostrophe, is more effective, but loses its strength because figures of this type are overused: "'Now ruthless Tempest launch thy deadliest dart!'" (A. l. 291). A few lines later, the lightning is transformed into a human guide: "Soon shall the Light'ning hold before thy head / His torch, and shew them slumbering in their bed" (A. ll. 298-299). Two personifications are

present in "Below Eve's listening Star the sheep walk stills" (A. 1. 353), but only the Star is given any animate quality. Eve possesses the Star, but that image represents a common metaphorical extension as the stars are often said to belong to the night.

The final group of deletions includes both kinds of personification, humanization and animation. Some scholars contend that personification is confined to the attribution of distinctively human qualities to an inanimate or otherwise lifeless object, but others extend the definition so that personification encompasses not only those objects endowed with human feelings, gestures, reactions, and appearances, but also to those given animal-like qualities.[46] For instance, Wiley considers "animation" as "personification" in his study, for when the "shades start," the "cloister startles," or "Power flees" in Descriptive Sketches, Wiley says that they are personified.[47] So that the difference is clear, however, the two terms will be considered separately in this study, and personification will mean humanization.

The following section centers on the animation of nature and specifically on instances in which capital letters are not used to denote the figure. Quayle calls this type "embryonic personification," and he distinguishes it from both the personified abstraction and the detailed personification. Embryonic personification, he says,

> consists in the attributing of an individual and living existence to the visible forms and invisible powers of nature, a disposition, deeply implanted in the human mind from the very dawn of existence, which has left in the mythologies and creeds of the world a permanent impress of its power. In eighteenth century literature this type received its first true expression in the work of Thompson and Collins, whilst its progress, until it becomes merged and fused in the pantheism of Wordsworth and Shelley, may be taken as a measure of the advance of the Romantic movement in one of its most vital aspects.[48]

In its perfected form, this type of personification provides an effective way to communicate romantic feeling; however, in much early Romantic poetry, and in An Evening Walk, the majority of the personifications are criticized because, as Legouis comments,

> The poet's fancy becomes still more whimisical when he can endow human or animal characteristics, not to abstractions which he can endow with any form he pleases, but to objects or phenomena so familiar to us that our knowledge of their nature protests against such travesty.[49]

Within the first ten lines of An Evening Walk, Wordsworth engages in "such travesty" when he says, "Where silver rocks the savage prospect chear / Of giant yews that frown on Rydale's mere" (A. 1. 7-8). If Wordsworth had assigned the "chearing" to the river Derwent, which does emit some sound, perhaps the image would be conceivable. His intentions are good ones, for many scholars point to Wordsworth's melancholic disposition in An Evening Walk, and he may intend for the "frowning" trees to reflect his state of mind. In later years, he realized that the

figure, rather than communicating his depth of feeling, tends to create an inconceivable image.

In lines 55 and following, clouds are seen "spotting the northern hills," and "gazing the tempting shades to them deny'd" (A. ll. 40-41). Yet another natural object is blessed with the sense of sight as, "The willows weeping trees . . . / Glanc'd oft upturn'd along the breezy shore" (A. ll. 102-103). Nearly a hundred lines later, rills "tumble down the woody steeps / And run in transport down the dimpling deeps" (A. ll. 197-198). The images provoked are stereotyped. In two other instances, "'mid the dark steeps repose the shadowy streams" (A. l. 339) and "If peep between the clouds a star on high" (A. l. 365), the images are again so trite as to lack intensity. Another, "Till pours the wakeful bird her solemn strains / Heard by the night-calm of the wat'ry plain" (A. ll. 377-378), appears as a very strained creation in which the "night-calm" hears the bird. Every personification above maintains one common attribute: each subject is animated by a verb. Another kind of structure, too, is eliminated from later editions. In the following lines, the woods, the star, the hill, and the vale are called to life by the adjectives which modify them:

> --As thro' astonish'd woods the notes ascend,
> The mountain streams their rising song suspend;
> Below Eve's listening Star the sheep walk stills
> It's drowsy tinklings on th' attentive hills;

The milkmaid stops her ballad, and her pail
Stays it's low murmur in th' unbreathing vale.
(A. 11. 351-356)

The objects of nature respond as if they were human here. Wordsworth uses this technique in juvenile works to denote the link between man and nature, but the types of adjectival modifiers employed in this portion of the text reveal the fact that his early personification of nature were too abstract. Later, he does not attribute human qualities to nature but communicates the passionate side of natural objects through another means. This passion that Wordsworth wishes to transmit through his poetry has its origin in an inner spirit or power which flows through man and nature. In "Tintern Abbey," he expresses forceful feeling without using personification:

And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought
And rolls through all things.[50]

The adjectives modifying nature are simple: "round ocean," "blue sky," "living air"--though they are not personified, the "common man" gains a feeling of transport from Wordsworth's genuine expression of passion. The unique merit of the passage does not rely on the absence of personified abstractions, however. Nor does it depend on

the use of concrete particulars because "presence," "elevated thoughts," "a sense sublime," and "A motion and a spirit that impels / All thinking things" are definitely abstractions. Wordsworth's unadorned mode of expression lends spontaneity and vitality to the passage.

A lack of spontaneity, then, detracts from the power of many of Wordsworth's early personifications, and this deficiency stems directly from forced applications of the figure. Personified abstractions constitute the majority of personifications in 1794. In fact, he adds forty-eight such figures to his original draft. Though Wordsworth's unpublished 1794 additions want polish and maturity, they bear significance in a discussion of his poetic growth. Conforming to a neoclassic taste for generalization, nearly all of Wordsworth's added figures personify emotions, virtues, and states of mind, most of which are so dimly sketched that they diminish the emotional appeal of the piece. If the personifications generalize feeling, Wordsworth is working against his Romantic inclinations. The poem is autobiographical and he wants to perfect a means of sharing his experience, so after experimenting with the eighteenth-century method of relating sentiment and appending a large number of personified abstractions, he abandoned nearly every 1794 addition.

The first of these passages initially followed a detailed description of a rooster, but, for obvious reasons, Wordsworth discarded it in his final version:

> The floating pomp of plumage Nature gave
> From love of Nature love of Virtue flows
> And hand in hand with Virtue Pleasure goes.
> (p. 16)

Beyond the capitalization of Nature, Virtue, and Pleasure and a visual image of Virtue and Pleasure striding along with hands clasped, Wordsworth makes no real effort to animate his personifications. Therefore, they serve no real function and display neither sensitivity nor concrete impression. In 1793, only four personifications of this kind existed, but the 1794 text is crowded with them. In one eleven-line segment, a maiden is led by Sorrow, Love creates "thought where'er he stole / Through her young veins till all her frame was soul," Joy warms all with its "delicious fires," and the maiden is led "to these deep clefts to break the reign of Peace" (p. 18). In the following eight lines, six personified abstractions are presented, but only one evokes even a vague picture:

> Of that race who, ere these mountain shades
> Called Joy and Beauty to their watry glades,
> Rushed o'er the billowy swamp like tempests, borne
> On steeds that trampled to the bugle horn
> And with one [ ] groan in Armies sunk,
> Mute Havoc smiling grimly backward slunk,
> Low muttering o'er the earth that gasped beneath
> Hung the dim shapes of Solitude and Death. (p. 21)

Only "Mute Havoc" is humanized. The other personifications are "cheap" imitations of Milton, and Wordsworth is using the figures in the very way that he protests against four years later--as rhetorical embellishments. The same

generalization may be applied to the final two stanzas:

> So Virtue, fallen on times to gloom consigned,
> Makes round her path the light she cannot find,
> And by her own internal lamp fulfills
> And asks no other star what Virtue wills,
> Acknowledging though round her Danger lurk,
> And Fear, no night in which she cannot work.
> (p. 35)

Virtue is characterized as a moving, mysterious being, but even a highly active imagination would find it difficult to conjure up a mental picture of the woman Virtue. As for Danger and Fear, they are less than "thin abstractions"--they are counterfeit personifications, mere statements of the abstract which are recognized only by a capital letter. Of comparable badness, the five abstractions of the final example stimulate neither sensuous feeling nor emotional response:

> The lake is left behind--my homeward feet,
> Wind with the narrow valley's deep retreat,
> Who now, resigning for the night the feast
> Of Fancy, Leisure, Liberty, and Taste,
> Can pass without a pause the silent door
> Where sweet Oblivion clasps the cottage poor.
> (p. 37)

Wordsworth's omission of these clusters of abstractions can only be regarded as a sign of his development as a poet.

The remainder of discarded personifications, with the exception of only four, attribute animal and human traits to natural elements. Man-made forms compose the exceptions: "the glance of passing oar" (p. 20); "The lowly abbey in the purple cove" which "Hardly betrays his forehead through

the grove" (p. 20); "the sweep of mower's scythes that late pursue / Their cooler labour in the evening dew" (p. 31); and, finally, "the talking boat which moves with pensive sound" (p. 31). None of these warrant particular recognition; the reasons for their removal are recognized easily, for they would be considered poor examples of personification in any era. The animated forms of nature fall into two different classifications: those which contain trite expressions and those which reach beyond good sense and, even within context, border on nonsense. Two lines, "And elms, above, their rugged arms extend" (p. 7) and "the big sun rests on the purple steep" (p. 20) are but stock descriptions. They warrant, however, more respect than "loquacious waters" that "leap away" (p. 11), "All scent which hill or dewey glen exhale" (p. 25), a breeze which with "tremulous shudder creeps / O'er the brown lake" (p. 29), a place "where the poppies to the moonshine yield" (p. 37), or "hollow rocks" which reply to a gurgling "household spout" (p. 37).

Perhaps even more telling than a complete rejection of personification are changes which entail a structural transformation. In seven cases, when comparing the 1793 and 1849 texts, these modifications involve only a substitution of lower case for capital letters. Other revisions require more extensive alterations which are carried out through various means. Because Wordsworth had studied poets who had won public approval using all types

of personification, it was probably more difficult to delete or change the figures than it was to form them in the first place.

Wordsworth reduces the number of personified abstractions in some passages by eliminating the figure and rephrasing the lines so that the original meaning is retained. "When linked with thoughtless Mirth I cours'd the plain" (A. 1. 31) appears in 1793. In the revised edition, he suspends the weak personification of Mirth: so the revised line, "In thoughtless gaiety I coursed the plain" (B. 1. 21). Not only does Mirth accompany him in the first version of the poem, but he also says, "Quiet led me up the huddling rill" (A. 1. 71), and the line becomes, "while I wandered where the huddling rill . . ." (B. 1. 53). Retaining one abstraction and erasing the other, Wordsworth adapts, "With Hope Reflexion blends her social rays" (A. 1. 39) to "Hope with reflection blends her social rays" (B. 1. 29). (The retention of Hope will be discussed later.) One final example has a place in this section, that being the change from "Obsequious Grace the winding swan pursue" (A. 1. 200) to a markedly different version: "The eye that marks the gliding creature sees / How graceful, pride can be, and how majestic, ease" (B. 11. 220-221). The 1793 additions were nonessential and unreasonable personifications with no import. Wordsworth's modifications show that he disliked their ornamental quality and changed the passages accordingly.

Whereas the personified abstraction is excluded from the examples discussed above, Wordsworth changes personifications of natural elements in a different way. He attempts to improve them rather than eradicating the figure entirely. In the introductory stanza of the poem, one section undergoes three emendations. In 1793, it read,

> where hoary Derwent takes
> Thro' craggs, and forest glooms, and opening lakes,
> Staying his silent waves, to hear the roar
> That stuns the tremulous cliffs of high Lodore.
> (A. ll. 3-6)

In revisions made between 1827 and 1832, the lines read, "Where Derwent stops his course to hear the roar . . ." (p. 5), and at the last printing it had changed again: "Where Derwent rests, and listens to the roar . . ." (B. l. 3). His changes move progressively toward a more concise statement though the river Derwent maintains the ability to hear. A similar reconstruction is produced a few lines later when, speaking of the lake Winander, Wordsworth says, "Where bosom'd deep, the shy Winander peeps" (A. l. 13). Later, no longer shy, "Winander sleeps" (B. l. 9), creating a more conceivable image. Yet another object "peeps" in the 1793 text. Wordsworth describes "the boathouse peeping through the shade" (A. l. 106), but the boathouse loses its animate spirit in a latter version when the line reads, "Yon chesnuts half the latticed boathouse hide" (B. l. 107), and the concrete details, in this case, improve the image.

In four instances, a very minor alteration affords a more credible picture. "Where the brook brawls along the painful road" (A. 1. 271) is transformed to "Where the brook brawls along the public road" (B. 1. 262). Since the road, in context, has no cause to be painful, a more practical word is substituted. The second version of the lines, "The deepest dell the mountain's breast displays / Scarce hides a shadow from her searching rays" (A. 11. 425-426) changes the "mountain's breast" to the "mountain's front" (B. 1. 357). Because the personification fails to advance the image, it is eliminated. In a few exceptions, a personified abstraction is preserved. The verb that personifies the subject still contributes a human or animal action, but the 1849 draft is most logical: "And wild Impatience panting upward . . ." (A. 1. 35) becomes "And wild Impatience pointing upward . . ." (B. 1. 25). The fourth example also deals with logic as "Strange apparitions" that "mock the village sight" (A. 1. 178) mock instead the "shepherd's sight" (B. 1. 195).

Personified passages which survive in their original form also provide insight into Wordsworth's changing conception of personification. The majority of these unaltered lines must be classed as animations rather than personifications because Wordsworth often assigns to his natural objects characteristics that merely intimate human association. Also unchanged are a small number of personified abstractions and apostrophes, figures which are most

effective when used with discretion.

Some personifications of natural elements, specifically those not indicated by capitalization, are more suggestive of human qualities than others. The following image of the moon has a pictorial quality which reinforces Wordsworth's melancholic tone in An Evening Walk,[51] as if nature is sympathizing with the poet's state of mind: "The wan moon brooding still, / Breathed a pale steam around the glaring hill" (B. 11. 37-38). The personification of another lightbearer (in an identical rhyme scheme) provides a fresh image of that flicker of light that is seen as the sun disappears: "Sunk to a curve the day-star lessens still, / Gives one bright glance, and sinks behind the hill" (B. 11. 190-191). Both the sun and the moon are given sight, as are two other objects later in the poem: "the foxglove peeps" (B. 1. 96) and "Sweet are the sounds that mingle from afar, / Heard by calm lakes, as peeps the folding star." The latter image allows the lakes to hear, and, though hearing and sight are senses shared by all animal kind, the human connotation seems unquestionable. Likewise, when "withered briars" recline "o'er the craggs" (B. 1. 63) and where "sombrous pine / And yew-tree ("trees" in A) o'er the silver rocks recline" (B. 11. 156-157), the verb "recline" seems to suggest a human rather than animal position of repose. A suggestion of human action is again strong as "twilight glens endear my Esthwaite's shore" (B. 1. 11).

Other personifications of nature involve verbs that allow little metaphoric extension, but human action is still implied. Wordsworth says, "Where antique roots its bustling course ("path" in A) o'ertook" (B. 1. 67). Three other personifications advance Wordsworth's forward movement as he completes his journey: "now the sun had gained his western road" (B. 1. 88), "eve's mild hour invites my steps abroad" (B. 1. 89), and "Slant wat'ry lights, from parting clouds apace, / Travel along the precipice's base" (B. 1. 92-93).

Only seven personified abstractions, with capital letters, are carried over from 1793. Why some of them remain in their original state is difficult to determine. For instance, "But now the clear-bright Moon her zenith gains" is the only object of nature that Wordsworth does not shift to lower case in his final draft. Two other personifications create striking images, which justifies their retention. When he says, "Echo dallies with its ("the" in A) various din!" (B. 1. 161), his use of the verb "dallies" sets the image apart from a stock description. Another, "The half-seen form of Twilight roams astray" (B. 1. 292) represents a highly imaginative image, and, while it is not necessary that Twilight be capitalized, it does gain the reader's attention.

Three other personified abstractions maintain their positions in the poem: Hope, Content, and Impatience. Hope appears twice in the final version. First, "Hope

with reflection blends her social rays / To gild the total tablet of his /man's/ days" (B. ll. 29-30). Later in the poem, Hope is more fully characterized:

> Thus Hope, first pouring from her blessed horn
> Her dawn, far lovelier than the moon's own morn,
> Till higher mounted, strives in vain to cheer
> The weary hills, impervious, blackening near;
> Yet does she still, undaunted, throw the while
> On darling spots remote her tempting smile.
> (B. ll. 338-344)

Both passages effectively reveal Wordsworth's faith in an entity which can contribute to his future fulfillment. Wordsworth seems analogous to the "weary hills" in the passage, for a few lines following he says, "Even now she /Hope/ decks for me a distant scene, / (For dark and broad the gulf of time between) / Gilding that cottage with her fondest ray" (B. ll. 345-347). Personifications of both Content and Impatience are seen in the next lines:

> For then the inexperienced heart would beat
> At times, while young Content forsook her seat,
> And wild Impatience, pointing upward, showed,
> Through passes yet unreached, a brighter road.
> (B. ll. 23-26)

The tone is similar to the previous passage, but Wordsworth's method of personifying is different. Instead of a lengthy description, he employs adjectival modifiers to reinforce his personifications. "Young Content" and "wild Impatience" are reminiscent of the forceful personifications that Milton produced in the seventeeth century. The significant reduction of figures allows those which

remain to be recognized not as one among countless others, but as one which merits special consideration. They become attractions rather than distractions, and, when used successfully, strengthen theme, content, and tone.

In addition to these personified abstractions, Wordsworth addresses nature four times in an apostrophe. When the apostrophe is used in An Evening Walk, it represents Wordsworth's passionate communication with nature. He is so inspired by nature's gifts that he is moved to say, "Fair scenes!" (B. 1. 13), "Sweet rill farewell!" (A. 1. 85) which is slightly changed to "Sweet Brook farewell!" (B. 1. 85), and "Stay pensive, sadly-pleasing visions stay!" (B. 1. 319). He employs the same type of personification that his neoclassic predecessors did in their odes to abstract entities, but he adapts the figure to fit his Romantic descriptions of nature.

Wordsworth's changes in personification clearly reflect some of the differences in the neoclassic and Romantic poetic tradition. As he searched for a language and style which would accommodate his "spontaneous overflow of powerful feelings," he found it necessary to re-evaluate a rhetorical figure that, through much abuse, had lost its vitality during the course of the eighteenth century. In the 1802 Appendix to the "Preface" on "what is usually called Poetic Diction," Wordsworth provides a clear explanation for his attitude toward figurative language:

> The earliest poets of all nations generally wrote from passion excited by real events; they wrote naturally, and as men: feeling powerfully as they did, their language was daring and figurative. In succeeding time, Poets, and Men ambitious of the fame of Poets, perceiving the influence of such language, and desirous of producing the same effect without being animated by the same passion, set themselves to a mechanical adoption of these figures of speech, and made use of them, sometimes with propriety, but much more frequently applied them to feelings and thoughts with which they had no natural connection whatsoever. A language was thus insensibly produced, differing materially from the real language of men in <u>any situation</u>. . . . Thus, and from a variety of other causes, this distorted language was received with admiration; and Poets, it is probable, who had before contented themselves for the most part with misapplying only expressions which at first had been dictated by real passion, carried the abuse still further, and introduced phrases composed apparently in the spirit of the original figurative language of passion, yet altogether of their own invention, and characterized by various degrees of wanton deviation from good sense and nature.[52]

The new feeling--the Romantic feeling which centered on the poet himself--required a new mode of expression. Speaking of his early writing days in retrospect, Wordsworth says in <u>The Prelude</u>,

> --In fine,
> I was a better judge of thoughts than words,
> Misled in estimating words, not only
> By common inexperience of youth,
> But by the trade in classic niceties,
> The dangerous craft of culling term and phrase
> From language that wants the living voice
> To carry meaning to the natural heart;
> To tell us what is passion, what is truth,
> What reason, what simplicity and sense.[53]
> (Book VI, ll. 106-114)

In the five years following his composition of <u>An Evening</u>

Walk, Wordsworth makes some important discoveries about personification and implements them when rewriting the poem. He finds that a great number of personifications, particularly personified abstractions, took away the passionate force of the poem, but he does not revise the poem by merely deleting personified abstractions. Instead, he works closely with the poem over a period of years, eliminating all figures without sense or purpose.

In other words, Wordsworth gains control over personification. And in his later poetry he employs personification, even of abstract ideas. In Sonnet XXX, for example, he personifies Fancy, Science, Age, Reason, Faith, Love, and Power. His later personifications are not confined to abstractions however. In the "Immortality Ode," he personifies natural objects: the Rainbow, the Rose, the Moon. Never, however, does he revert to using the "dead" personifications of the neoclassic age. His personifications are not employed as ornaments but as image-making devices which help him to objectify the new feeling. In a word, his priorities have changed, and through a kind of diction once regarded as prosaic writing that lacked quality, Wordsworth enables us "to see into the life of things."

ENDNOTES

[1] William Wordsworth, An Evening Walk, in The Poetical Works of William Wordsworth, I, ed. Ernest de Selincourt (Oxford: Claredon Press, 1940), pp. 4-39. De Selincourt places the 1793 and 1849 text on facing pages and includes additional emendations to the poem in footnotes, thus providing a composite easily accessible for comparative study. Further references to this text will be included parenthetically. The 1793 (A) text and the 1849 (B) text will be cited by line, all other texts only by page.

[2] William Wordsworth, "Preface to the Second Edition of Several of the Foregoing Poems, Published with an Additional Volume, under the Title of 'Lyrical Ballads'," in The Poetical Works of William Wordsworth, II, ed. Ernest de Selincourt (Oxford: Claredon Press, 1944), p. 390.

[3] Thomas Quayle, Poetic Diction: A Study of Eighteenth Century Verse (London: Methuen & Co., Ltd., 1924), p. 175.

[4] Paul M. Zall, ed., Literary Criticism of William Wordsworth (Lincoln: University of Nebraska Press, 1966), p. 144.

[5] William Wordsworth, The Excursion, in The Poetical Works of William Wordsworth, II, ed. Ernest de Selincourt (Oxford: Claredon Press, 1944), p. 24.

[6] [Thomas Holcroft], "Review of An Evening Walk," Monthly Review (October, 1793), p. 218.

[7] Emile Legouis, The Early Life of William Wordsworth, 1770-1798: A Study of "The Prelude," trans. J. W. Matthews (New York: E. P. Dutton and Co., Inc., 1897), p. 135.

[8] Ibid., p. 136.

[9] George McLean Harper, Wordsworth: His Life, Works, and Literature (London: John Murray, 1916), p. 132.

[10] Ibid., p. 137.

[11] Frederick A. Pottle, The Idiom of Poetry (Ithaca: Cornell University Press, 1946), p. 114.

[12] Ibid., p. 130.

[13] Quayle, p. 175.

[14] Ibid.

[15] Marjorie Latta Barstow Greenbie, Wordsworth's Theory of Poetic Diction (New Haven: Yale University Press, 1907), p. 108.

[16] M. H. Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York: Oxford University Press, 1953), p. 292.

[17] M. H. Abrams, "Wordsworth and Coleridge on Diction and Figures," in English Institute Essays, 1952 (New York: Columbia University Press, 1954), p. 178.

[18] William Wordsworth, "Preface," p. 387.

[19] Abrams, "Wordsworth and Coleridge on Diction and Figures," p. 178.

[20] Ibid.

[21] Chester F. Chapin, Personification in Eighteenth-Century English Poetry (New York: King's Crown Press, 1955), p. 94.

[22] Myra Reynolds, The Treatment of Nature in English Poetry: Between Pope and Wordsworth (New York: Gordian Press, 1966), p. 35.

[23] Bertrand H. Bronson, "Personification Reconsidered," ELH, 14 (1947), pp. 173-174.

[24] Ibid., p. 175.

[25] Ibid.

[26] Earl R. Wasserman, "The Inherent Values of Eighteenth Century Personification," PMLA, 65 (1950), p. 447.

[27] Abrams, The Mirror and the Lamp, p. 23.

[28] Alexander Pope, "Essay on Criticism," in Poetry and Prose of Alexander Pope, ed. Aubrey Williams (Boston: Houghton Mifflin Company, 1969), p. 46, l. 297.

[29] James A. W. Heffernan, Wordsworth's Theory of Poetry: The Transforming Imagination (Ithaca: Cornell University Press, 1969), p. 32.

30 W. J. B. Owen, *Wordsworth as Critic* (Toronto: University of Toronto Press, 1969), pp. 18-19.

31 John Milton, "L'Allegro," in *John Milton: Complete Poems and Major Prose*, ed. Merritt Y. Hughes (Indianapolis: The Bobbs-Merrill Company, Inc., 1957), p. 69.

32 Quayle, p. 148.

33 Joseph Warton, "Ode to Liberty," in *Odes on Various Subjects (1746)*, The Augustan Reprint Society (Los Angeles: University of California, 1979), p. 12.

34 Quayle, p. 159.

35 William Collins, *The Poems of William Collins*, ed. Walter C. Bronson (Boston: Ginn and Company, 1898), pp. 36-37.

36 Quayle, p. 169-170.

37 William Cowper, *The Task* in *The Poetical Works of William Cowper*, ed. H. S. Milford (London: Oxford University Press, 1934), p. 185.

38 Bronson, p. 172.

39 *Monthly Review*, p. 218.

40 Ernest de Selincourt, ed., *The Letters of William and Dorothy Wordsworth: The Later Years, 1821-1850* (Oxford: Claredon Press, 1939), p. 346.

41 Pottle, p. 132.

42 De Selincourt, *The Poetical Works of William Wordsworth*, I, p. viii.

43 Legouis, p. 123.

44 Abrams, *The Mirror and the Lamp*, p. 23.

45 Bowman G. Wiley, *The Clear Synthesis: A Study of William Wordsworth's Stylistic Development as a Descriptive Poet from 1793-1808* (Salzburg: University of Salzburg, 1974), p. 217.

46 For a full consideration of the definition of personification, refer to Thomas Quayle's *Poetic Diction: A Study of Eighteenth Century Verse*, E. R. Wasserman's "The Inherent Value of Eighteenth-Century Personification," and Chester Chapin's *Personification in the Eighteenth Century*.

[47] Wiley, p. 179.

[48] Quayle, p. 178.

[49] Legouis, pp. 138-139.

[50] William Wordsworth, "Tintern Abbey," in The Poetical Works of William Wordsworth, II, ed. Ernest de Selincourt (Oxford: Claredon Press, 1944), pp. 261-262.

[51] For a full explanation of this interpretation of An Evening Walk, see George Wilbur Meyer's Wordsworth's Formative Years (Ann Arbor: University of Michigan Press, 1943).

[52] William Wordsworth, "Appendix on 'what is usually called Poetic Diction'," in The Poetical Works of William Wordsworth, II, ed. Ernest de Selincourt (Oxford: Claredon Press, 1944), p. 405.

[53] William Wordsworth, The Prelude, ed. Ernest de Selincourt, 2nd ed. (Oxford: Claredon Press, 1959), p. 181.

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APPENDIX

In the section beginning on page 24, dealing with personified abstractions which were added in 1794 and deleted from the final draft, the text states that forty-six such figures were added to the original draft. The discussion which follows in that section deals with only twenty-four of those personified abstractions. This appendix acknowledges the remainder of personified abstractions that Wordsworth appended in his 1794 revision, and a study of the additional figures will hopefully increase the reader's understanding of the reasons why Wordsworth later discarded the 1794 draft. The following figures reveal his early adherence to neoclassic standards of style:

1. "where Darkness weaves / O'er the brown pool a shade of alder leaves." (p. 8)
2. "A heart that vibrates evermore, awake / To feeling for all forms that Life can take." (p. 10)
3. "Sees sense, through Nature's rudest forms betrayed." (p. 10)
4. "The lingering Spring her farewell fragrance breathes." (p. 10)
5. "For he shall pour his crimson blood / To stain, bright Spring, thy gelid flood." (p. 11)

6. "with mind awake / To Nature's impulse like this living lake." (p. 12)

7. "With touches soft as those to Memory known." (p. 12)

8. "How different with those favoured souls who, taught / By active Fancy or by patient Thought." (p. 12)

9. "But chiefly those to whom the harmonious doors / Of Science have unbarred celestial stores." (p. 13)

10. "The powers of Nature in each various mould, / If like the Sun their [ ] love surrounds / The various world to life's remotest bounds." (p. 13)

11. "Thyself confess the mighty arm of Time / Thy star must perish, but triumphant Truth / Shall tend a brightening flame in endless youth." (p. 20)

12. "Not thus where Labour bids you marsh recede / And guides the river through the rising mead, / Leads through new beds and blooms the wondering Spring." (p. 21)

13. "She tries each fond device Despair can form, / Beneath her stiffened coat to shield them strives." (p. 28)

14. "If born on gentle breezes Twilight shake / The surface of the faintly rippling lake." (p. 29)

15. "So vanish human Joy, these beauteous shades." (p. 31)

16. "Meek lover of the shade! in Quiet's breast / With thine own proper light sufficed and bless'd." (p. 35)

17. "Yet not sooner hence the blessings fly / Of night and sleep, best friends of Poverty." (p. 37)

18. "The huts which glisten in the moon's pale ray, / That here Sleep sheds a more refreshing dew." (p. 37)

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VITA

Ranay Leeanne Due

Candidate for the Degree of

Master of Arts

Thesis: AN EVENING WALK AND WORDSWORTH'S USE OF PERSONIFICATION

Major Field: English

Biographical:

Personal Data: Born in Ft. Collins, Colorado, November 19, 1956, the daughter of Mr. and Mrs. Cletus R. Due.

Education: Graduated from Rock Springs High School, Rock Springs, Wyoming, in May, 1975; received Bachelor of Arts degree in English from Oklahoma State University in 1979; completed requirements for the Master of Arts degree at Oklahoma State University in December, 1981.

Professional Experience: Graduate teaching assistant, Department of English, Oklahoma State University, August, 1979-May, 1981.

Professional Organizations: Member of Sigma Tau Delta (English Honor Socity); National Council of Teachers of English, Oklahoma Council of Teachers of English.