

Yet all do still aver
230 The little Babe lies buried there,
Beneath that hill of moss so fair.

22

"I cannot tell how this may be,
But plain it is the Thorn is bound
With heavy tufts of moss that strive
235 To drag it to the ground;
And this I know, full many a time,
When she was on the mountain high,
By day, and in the silent night,
When all the stars shone clear and bright,
240 That I have heard her cry,
'Oh misery! oh misery!
Oh woe is me! oh misery! "

Mar.—Apr. 1798

1798

Lines¹

*Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of
the Wye during a Tour, July 13, 1798*

Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur.²—Once again
5 Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
10 Here, under this dark sycamore, and view
These plots of cottage-ground, these orchard-tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
'Mid groves and copses. Once again I see
15 These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!

1. No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving Tintern, after crossing the Wye, and concluded it just as I was entering Bristol in the evening, after a ramble of 4 or 5 days, with my sister. Not a line of it was altered, and not any part of it written down till I reached Bristol [Wordsworth's note, 1843]. The poem was printed as the last item in *Lyrical Ballads*.

Wordsworth had first visited the Wye valley and the ruins of Tintern Abbey, in Monmouthshire, while on a solitary walking tour in August 1793, when he was twenty-three years old. (See "Tintern

Abbey, Tourism, and Romantic Landscape" at Norton Literature Online.) The puzzling difference between the present landscape and the remembered "picture of the mind" (line 61) gives rise to an intricately organized meditation, in which the poet reviews his past, evaluates the present, and (through his sister as intermediary) anticipates the future; he ends by rounding back quietly on the scene that had been his point of departure.

2. The river is not affected by the tides a few miles above Tintern [Wordsworth's note, 1798 ff.]. Until 1845 the text had "sweet" for "soft," meaning fresh, not salty.

I came among these hills; when like a roe^o *deer*
I bounded o'er the mountains, by the sides
Of the deep rivers, and the lonely streams,
70 Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
75 To me was all in all.—I cannot paint
What then I was. The sounding cataract
Haunted me like a passion: the tall rock,
The mountain, and the deep and gloomy wood,
Their colours and their forms, were then to me
80 An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye.—That time is past,
And all its aching joys are now no more,
85 And all its dizzy raptures.³ Not for this
Faint^o I, nor mourn nor murmur; other gifts *lose heart*
Have followed; for such loss, I would believe,
Abundant recompense. For I have learned
To look on nature, not as in the hour
90 Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue. And I have felt
A presence that disturbs me with the joy
95 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:
100 A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
105 From this green earth; of all the mighty world
Of eye, and ear,—both what they half create,⁴
And what perceive; well pleased to recognise
In nature and the language of the sense,
The anchor of my purest thoughts, the nurse,
no The guide, the guardian of my heart, and soul
Of all my moral being.

3. Lines 66ff. contain Wordsworth's famed description of the three stages of his growing up, defined in terms of his evolving relations to the natural scene: the young boy's purely physical responsiveness (lines 73–74); the postadolescent's aching, dizzy, and equivocal passions—a love that is more like dread (lines 67–72, 75–85: this was his state of mind on the occasion of his first visit);

his present state (lines 85ff.), in which for the first time he adds thought to sense.

4. This line has a close resemblance to an admirable line of Young, the exact expression of which I cannot recollect [Wordsworth's note, 1798 ff.]. Edward Young in *Night Thoughts* (1744) says that the human senses "half create the wondrous world they see."

Nor perchance,
If I were not thus taught, should I the more
Suffer my genial spirits⁵ to decay:
For thou art with me here upon the banks
us Of this fair river; thou my dearest Friend,⁶
My dear, dear Friend; and in thy voice I catch
The language of my former heart, and read
My former pleasures in the shooting lights
Of thy wild eyes. Oh! yet a little while
120 May I behold in thee what I was once,
My dear, dear Sister! and this prayer I make,
Knowing that Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
125 From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,⁷
Rash judgments, nor the sneers of selfish men,
130 Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings. Therefore let the moon
135 Shine on thee in thy solitary walk;
And let the misty mountain-winds be free
To blow against thee: and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure; when thy mind
140 Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies; oh! then,
If solitude, or fear, or pain, or grief,
Should be thy portion," with what healing thoughts *inheritance, dowry*
145 Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance –
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence⁸ – wilt thou then forget
iso That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service; rather say
With warmer love – oh! with far deeper zeal
155 Of holier love. Nor wilt thou then forget,
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,

5. Creative powers. ("Genial" is here the adjectival form of the noun *genius*.)

6. His sister, Dorothy.

7. In the opening of *Paradise Lost* 7, Milton describes himself as fallen on "evil days" and "evil

tongues" and with "dangers compassed round" (lines 26-27).

8. I.e., reminders of his own "past existence" five years earlier (see lines 116–19).

And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!

July 1798

1798

Preface to *Lyrical Ballads* (1802) To the first edition of *Lyrical Ballads*, published jointly with Coleridge in 1798, Wordsworth prefixed an "Advertisement" asserting that the majority of the poems were "to be considered as experiments" to determine "how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." In the second, two-volume edition of 1800, Wordsworth, aided by frequent conversations with Coleridge, expanded the Advertisement into a preface that justified the poems not as experiments, but as exemplifying the principles of all good poetry. The Preface was enlarged for the third edition of *Lyrical Ballads*, published two years later. This last version of 1802 is reprinted here.

Although some of its ideas had antecedents in the later eighteenth century, the Preface as a whole deserves its reputation as a revolutionary manifesto about the nature of poetry. Like many radical statements, however, it claims to go back to the implicit principles that governed the great poetry of the past but have been perverted in recent practice. Most discussions of the Preface, following the lead of Coleridge in chapters 14 and 17 of his *Biographia Literaria*, have focused on Wordsworth's assertions about the valid language of poetry, on which he bases his attack on the "poetic diction" of eighteenth-century poets. As Coleridge pointed out, Wordsworth's argument about this issue is far from clear. However, Wordsworth's questioning of the underlying premises of neoclassical poetry went even further. His Preface implicitly denies the traditional assumption that the poetic genres constitute a hierarchy, from epic and tragedy at the top down through comedy, satire, pastoral, to the short lyric at the lowest reaches of the poetic scale; he also rejects the traditional principle of "decorum," which required the poet to arrange matters so that the poem's subject (especially the social class of its protagonists) and its level of diction conformed to the status of the literary kind on the poetic scale.

When Wordsworth asserted in the Preface that he deliberately chose to represent "incidents and situations from common life," he translated his democratic sympathies into critical terms, justifying his use of peasants, children, outcasts, criminals, and madwomen as serious subjects of poetic and even tragic concern. He also undertook to write in "a selection of language really used by men," on the grounds that there can be no "essential difference between the language of prose and metrical composition." In making this claim Wordsworth attacked the neoclassical principle that required the language, in many kinds of poems, to be elevated over everyday speech by a special, more refined and dignified diction and by artful figures of speech. Wordsworth's views about the valid language of poetry are based on the new premise that "all good poetry is the spontaneous overflow of powerful feelings" —spontaneous, that is, at the moment of composition, even though the process is influenced by prior thought and acquired poetic skill.

Wordsworth's assertions about the materials and diction of poetry have been greatly influential in expanding the range of serious literature to include the common people and ordinary things and events, as well as in justifying a poetry of sincerity rather than of artifice, expressed in the ordinary language of its time. But in the long view other aspects of his Preface have been no less significant in establishing its importance, not only as a turning point in English criticism but also as a central document in modern culture, Wordsworth feared that a new urban, industrial society's mass media and mass culture (glimpsed in the Preface when he refers derisively to contemporary Gothic novels and German melodramas) were threatening to blunt the human