Textual issues and a guide to further reading

Hanley, Keith.

Textual issues

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

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

In the twentieth century Ernest de Selincourt's collected edition (the 'Clarendon', 1941–9; revised by Darbishire 1952–9), adhered to the Dowden/Hutchinson line, (though lengthy unpublished fragments were printed in the editors' notes, and manuscript and other variants were copiously provided), and John O. Hayden has adopted the compromise favoured by Knight for his collected edition (the 'Penguin', 1977), improving on the accuracy of manuscript transcription. A much more active editorial intervention in Wordsworth's own determinations for the presentation of his texts, however, has been widely practised. A crucial departure was de Selincourt's 1926 parallel-text edition of two versions of The Prelude, one completed in 1805 and the other published in 1850. The extended introduction to the revised edition by Helen Darbishire (1959) on the poem's
composition, revision, and ideas (comparing the pros and cons of both versions) was foundational for much subsequent discussion. Then a more radical view of the implications that had been awakened began to emerge. In The Music of Humanity, 1969, Jonathan Wordsworth, developing de Selincourt's practice for The Prelude, took the further step of printing separate versions of The Ruined Cottage and 'The Pedlar' from manuscript, thereby disintegrating Book 1 of The Excursion as it had been first published in 1814 and republished during the poet's lifetime.

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

The culmination of the new self-consciously recuperative approach to editing Wordsworth came with its principled extension to many other works in The Cornell Wordsworth Edition, 1975–, the most elaborate presentation to date of any writer in English, under the general editorship of Stephen Parrish. The Prelude was the first work to have become obviously transformed. Parrish's own 1977 Cornell volume, The Prelude, 1798–99, By William Wordsworth, which included a reading text with facing transcriptions of the many contributing MSS, challenged the determinacy of even the recently recovered first version, and the currency of the new editing was then widely spread by the much used and influential Norton Critical Edition of The Prelude 1799, 1805, 1850, 1979, textually edited by (Jonathan) Wordsworth and Gill (see Individual poems and collections below), which printed reading texts for the first time in three separate versions, including that of 1850 'as Wordsworth left it, freed from the alterations and intrusions of his executors'. Thereafter, two further Cornell Preludes have appeared: W. J. B. Owen's The Fourteen-Book Prelude By William Wordsworth, 1985, which presented the poem as it evolved in the 1830s until its first publication in 1850, and Mark Reed's The Thirteen-Book Prelude, 2 vols., 1991, which presented a reading text of the poem as Wordsworth completed it in 1805–6, and a reading text of a manuscript that was extensively revised in 1818–20.

Parrish's foreword to the Cornell series explained its ambition 'to present – for the first time – full and accurate texts of Wordsworth's long poems, together with all variant readings from first drafts down to the final lifetime (or first posthumous) printings'. The inaugural edition was Gill's The Salisbury Plain Poems, 1975, incorporating reading texts of different manuscript versions together with the only text that was actually authorized by Wordsworth of a work eventually published in an 1842 collection as 'Guilt and Sorrow'. Thereafter, nineteen of the projected twenty-one Cornell volumes of poetry (expanded to cover the full poetical works, with an index to follow), each offering many new such reading texts, have so far appeared (see Poetry editions below). A section on the series in The Wordsworth Circle, 28:2 (Spring 1997), with an historical introduction by James A. Butler, includes Parrish's latest consideration, 'Versioning Wordsworth: A Study in Textual Ethics'.

2

2

1

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

The premises behind the procedures established in the Norton and Cornell editions had met with either enthusiasm or different degrees of scepticism from reviewers and critics. One influential and judicious response was delivered by Jack Stillinger in his article, 'Textual Primitivism and the Editing of Wordsworth', SIR 28:1 (Spring 1989), where he deprecated 'the effacement of the later poet' and the loss of 'some of Wordsworth's most admired writing' in Gill's selection. Nevertheless, he argued that despite 'the primitivist ideals that prompted the project in the first place', the different versions revealed in the Cornell Edition should now be admitted to the canon.

The fullest argument for the editorially equal status of different versions of the same works, published or not, was registered by Jonathan Wordsworth in the comparative contexts of the composition of other major long poems in English from Piers Plowman to The Leaves of Grass in an essay, 'Revision as making: The Prelude and its peers' (from Romantic Revisions, ed. Robert Brinkley and Keith Hanley, Cambridge and New York, 1992), while in another essay from the same collection, 'Wordsworth's poems: the question of text' (revised from RES, NS 34, 1983), Gill issued an authoritative reconsideration of the consequences of recent tendencies in Wordsworth editing. More recently, Jonathan Wordsworth has re-presented another Prelude for Penguin, 1995, comprising 'the four texts', one of which is the 150-line fragment, 'Was it for this', which was Wordsworth's first known attempt at writing the poem, and another, surprisingly, the historically received text published in 1850. The most creatively interventionist extension of the recuperative approach is Duncan Wu's edition of The Five-Book Prelude, 1997, which aims to reconstruct the text of what might have become the version of The Prelude that Wordsworth at one time projected, but that Jonathan Wordsworth had argued in 'The Five-Book Prelude of Early Spring 1804', JEGP, 76:1 (1977) was 'abandoned very suddenly ca. 10 March 1804', when it 'was either finished or within easy striking distance of completion'.

**Texts**

**Poetry editions**


Individual poems and collections


Prose editions

The standard complete edition is The Prose Works of William Wordsworth, edited by W. J. B. Owen and Jane Worthington Smyser,⁴ vols. (Oxford, 1974), which includes items published for the first time, such as the essay on 'The Sublime and the Beautiful', but not the Fenwick notes (dictated by Wordsworth to Isabella Fenwick in 1843), which are to be found in Wordsworth: The Fenwick Notes, edited by Jared R. Curtis (London, 1993).
Selections of poetry and/or prose


Standard complete letters


1 The Early Years, 1787–1805, revised by Chester L. Shaver, 1967

2 The Middle Years, Pt 1: 1806–1811, revised by Mary Moorman, 1969

3 The Middle Years, Pt 2: 1812–20, revised by Mary Moorman and Alan G. Hill, 1970

4 The Later Years, Pt 1: 1821–1828, revised by Alan G. Hill, 1978

5 The Later Years, Pt 2: 1829–1834, revised by Alan G. Hill, 1979

6 The Later Years, Pt 3: 1835–1839, revised by Alan G. Hill, 1982

7 The Later Years, Pt 4: 1840–1853, revised by Alan G. Hill, 1988


Selected letters


Critical reception

Full-length studies

Over 120 full-length critical studies of Wordsworth were written during the twentieth century, among which the most influential post-war work was Geoffrey Hartman's Wordsworth's Poetry 1787–1814 (New Haven and London, 1964; 2nd edn, 1971), which is a broadly phenomenological approach to Wordsworth's developing self-consciousness, or 'consciousness of consciousness': 'a [Wordsworth] poem is . . . a reaction to . . . [an unusual state of] consciousness as well as its expression'. (The best summary is the author's own
Hartman's collection of fifteen mostly reprinted essays, The Unremarkable Wordsworth (London, 1987), represents the subsequent unfolding of his critical engagements with psychoanalysis, structuralism, and deconstruction.

Opinions obviously differ over any core short-list from this major grouping of monographs: most items concern specific works, themes, or theoretical approaches. Other studies, however, help to construct a general overview, and among these three are outstanding: Geoffrey Durrant's Wordsworth and the Great System: A Study of Wordsworth's Poetic Universe (Cambridge, 1970), which aims to show that Wordsworth's representation of Newton's 'great system' is 'a coherent poetic grammar' of images throughout the poetry from 1798 to 1805; Paul Sheats's The Making of Wordsworth's Poetry, 1785–1798 (Cambridge, MA, and London, 1973), which from close readings in thought and technique infers a distinct pattern of 'three successive phases . . . in each of which an abrupt crisis of disappointment initiates a renewed struggle towards psychological integrity and hope'; and Jonathan Wordsworth's William Wordsworth: The Borders of Vision (Oxford, 1982), which brings a detailed sense of chronology and a major editor's close knowledge of manuscript materials to bear on crucial moments of creativity and other traditional visionary themes.

Full-length studies of individual works have mostly been devoted to The Prelude or Lyrical Ballads. On The Prelude, Stephen Gill's William Wordsworth: The Prelude, Landmarks of World Literature (Cambridge, 1991) offers an introductory close reading, describing the process of composition, structure, and the history of its scholarly and critical reception; Herbert Lindenberger's On Wordsworth's Prelude (Princeton, NJ, 1963) considers the 1805 version from various perspectives, including the language, the eighteenth-century inheritance, the blank-verse style, the relation to changing definitions of poetry, 'the social dimension', the critical reception, and the connections with European Romanticism; Frank D. McConnell's The Confessional Imagination: A Reading of Wordsworth's Prelude (Baltimore, MD, 1974) examines the relation to 'the tradition of Augustinian and English Protestant religious confession'; David Ellis's Wordsworth, Freud and the Spots of Time. Interpretation in The Prelude (Cambridge, 1985) is a psychoanalytic investigation of 'the two spots of time' (Penrith Beacon and Waiting for Horses); and Mary Jacobus's Romanticism, Writing and Sexual Difference: Essays on The Prelude (Oxford, 1989) is a collection of essays informed by poststructuralist, psychoanalytic, and especially feminist theories.

On Lyrical Ballads, Stephen Prickett's Wordsworth and Coleridge: The Lyrical Ballads, Studies in English Literature, No. 56 (London, 1975) offers an introduction which interprets the poems in the context of their textual history, and explores the 'creative tension' in the theoretical debates between Wordsworth and Coleridge; Stephen Maxfield Parrish's The Art of the Lyrical Ballads (Cambridge, MA, 1973) discusses the relations between Wordsworth and Coleridge, emphasizing Wordsworth's originality; Mary Jacobus's Tradition and Experiment in Wordsworth's Lyrical Ballads (1798) 1 Oxford, 1976) recovers the literary antecedents; John E. Jordan's Why the Lyrical Ballads? The Background, Writing and Character of Wordsworth's 1798 Lyrical Ballads (Berkeley, 1976) investigates aspects of the context, including the vogue of simplicity and the literary theories from which the ballads derived; John Beer's Wordsworth and the Human Heart (London and Basingstoke, 1978) is a study of Wordsworth's humanitarianism, particularly in relation to Coleridge's speculations and his relationship with Dorothy Wordsworth; Heather Glen's Vision and Disenchantment: Blake's Songs and Wordw

...
magazine verse (Wordsworth); D. H. Bialostosky's Making Tales: The Poetics of Wordsworth's Narrative Experiments (Chicago and London, 1984) is a detailed study of the 'experimental narratives' that aims to explain how reading them in an active and disciplined way makes them enjoyable; Susan Eilenberg's Strange Power of Speech: Wordsworth, Coleridge and Literary Possession (Oxford, 1992) is an exploration of the ways each poet constantly reappropriated the writings of the other in his own terms, 'generating two competing versions of literary history and intertextuality'.

Other notable full-length studies of individual works include Judson Stanley Lyon's The Excursion: A Study (New Haven, CT, 1950; reprinted Hamden, CT, 1970); Bernard Groom's The Unity of Wordsworth's Poetry (London and New York, 1966), with nine chapters chiefly concerned with The Excursion; James Scoggins's Imagination and Fancy: Complementary Modes in the Poetry of Wordsworth (Lincoln, 1966), which relates particularly to the 1815 volumes; Enid Welsford's Salisbury Plain: A Study in the Development of Wordsworth's Mind and Art (Oxford and New York, 1966); Kenneth R. Johnston's Wordsworth and the Recluse (New Haven, CT, 1984); William H. Galperin's Revision and Authority in Wordsworth: The Interpretation of a Career (Philadelphia, 1989), centred on The Excursion; Brian G. Caraher's Wordsworth's 'Slumber' and the Problematics of Reading (University Park, 1991); Anne L. Rylestone's Prophetic Memory in Wordsworth's Ecclesiastical Sonnets (Carbondale, 1991); Alison Hickey's Impure Conceits: Rhetoric and Ideology in Wordsworth's 'Excursion' (Stanford, 1997); and Sally Bushell's Re-Reading The Excursion (Aldershot, 2001).

Recent directions: 1975–present


A marked turn to the revolutionary poet came with the bicentenary of the French Revolution in 1989 which prompted fresh consideration of the political positioning of the younger poet in Nicholas Roe's Wordsworth and Coleridge: The Radical Years (Oxford, 1988), an account of the radical background of both poets often based on new and unpublished materials, and a spate of new essay collections, including Keith Hanley and Raman

The ideological analysis of Wordsworth's writings which had been broached in Marilyn Butler's general introduction to the British Romantic movement, Romantics, Rebels, and Reactionaries: English Literature and its Background, 1760–1830 (London, 1981), took a straightforward Marxist form in Roger Sales's 'William Wordsworth and the Real Estate', from his English Literature in History 1780–1830: Pastoral and Politics (London, 1983), and was deepened by David Simpson's Wordsworth and the Figurings of the Real (London and Atlantic Highlands, NJ, 1982), which showed how the poet's mind converts sense data into ideological formations related to contemporaneous debates over political economy. The chapter on 'Wordsworth and the ideology of Romantic poems', in Jerome J. McGann's The Romantic Ideology: A Critical Investigation (Chicago, 1983) had a major impact on Wordsworth criticism in trying 'to define the specific ways in which certain stylistic forms intersect and join with certain factual and cognitive points of reference' in The Ruined Cottage, 'Tintern Abbey', and 'Intimations of Immortality'.

Gradually, the materializing tendency developed into the politically aligned but more or less theoretically distinct vogue of New Historicism, notably in Marjorie Levinson's attempt to break down assumed distinctions between the individual mind and social experience, or poetry and history, in Wordsworth's Great Period Poems: Four Essays (Cambridge, 1986); in David Simpson's discussion of the poet's crisis of authority, associated with a basic anxiety over the value of his own work that is detected in characteristic metaphors of property and labour, in Wordsworth's Historical Imagination: The Poetry of Displacement (New York and London, 1987); and in Levinson's later reading of the sonnet, 'The world is too much with us, late and soon', in 'Back to the Future: Wordsworth's New Historicism', South Atlantic Quarterly 88:3 (Autumn 1989), reprinted in Rethinking Historicism: Critical Readings in Romantic History, edited by Marjorie Levinson, Marilyn Butler, Jerome McGann, Paul Hamilton (Oxford, 1989).

The monumental culmination of this tendency was Alan Liu's Wordsworth: The Sense of History (Stanford, CA, 1989), which, concentrating on An Evening Walk, Descriptive Sketches, 'Salisbury Plain', The Borderers, The Ruined Cottage, and Books 9–13 of the 1805 Prelude, married deconstructionist and New Historicist approaches to reconstruct the history that Wordsworth's poetry denies but that finds inevitable expression in form. Another useful exposition of this approach is Clifford Siskin's 'Working The Prelude: Foucault and the New History' in Nigel Wood's essay collection on The Prelude (see Critical collections below).

These methods have not gone uncontested, however, and three different sorts of response were Helen Vendler's fierce denunciation, 'Tintern Abbey: Two Assaults', in Fletcher and Murphy's essay collection (see above); Thomas McFarland's refutation of Levinson's methods in his William Wordsworth: Intensity and Achievement (Oxford, 1992); and Nicholas Roe's challenge to the political validity of New Historicism's account of the Romantic imagination in The Politics of Nature: Wordsworth and Some Contemporaries
Another critic who has recently attempted to counter the incursion of cultural theories in general into Romantic criticism is David Bromwich, whose Disowned by Memory: Wordsworth's Poetry of the 1790s (Chicago and London, 1998) insists alternatively on recovering the poet's 'radical humanity'.

Many ideological readings have been motivated by Anglo-American feminism. Anne Mellor's critique of Wordsworth as a patriarchal institution was sustained over a number of works, from her essay 'Teaching Wordsworth and Women', in Approaches to Teaching Wordsworth's Poetry, edited by Spencer Hall with Jonathan Ramsey (New York, 1986), to her chapter on 'Writing the Self / Self Writing: William Wordsworth's Prelude / Dorothy Wordsworth's Journals', in Romanticism and Feminism (Bloomington, 1988), where she views The Prelude as above all the production of 'a specifically masculine self', to Romanticism and Gender (London and New York, 1993). In her essay, 'Sex and History in The Prelude (1805): Books IX to XIII', in PostStructuralist Readings of English Poetry, edited by Richard Machin and Christopher Norris (Cambridge, 1987), Gayatri Chakravorty Spivak argued the subtler case for Wordsworth's insidious incorporation of femininity in 'an androgynous plenitude', while John Barrell teased out the character of Wordsworth's masculinism in his essay, 'The Uses of Dorothy: “The Language of the Sense” in “Tintern Abbey”', in his Poetry, Language and Politics (Manchester, 1988), with a mix of Marxism, feminism, and poststructuralist linguistics, extended in his essay, '“Laodamia” and the Moaning of Mary', Textual Practice, 10:3, 1996. Another kind of French-influenced feminism, indebted to poststructuralist psychoanalysis, is employed in Mary Jacobus's Romanticism, Writing and Sexual Difference: Essays on The Prelude (Oxford, 1989), which considers the relation of genre and gender in 'Vaudracour and Julia', the figure of the prostitute and the rhetorical figure of personification, and comparative representations of sexual difference in Wordsworth and Rousseau. A less censorious exploration of Wordsworth's various relationships with women into the 1820s and 1830s is Judith W. Page's Wordsworth and the Cultivation of Women (Berkeley, 1994).

The broader agenda of gender criticism was opened up by Marlon Ross's The Contours of Masculine Desire (New York, 1989), in his chapter on 'engendering desire from the margins of masculine rivalry', concerning the power relationship between Wordsworth and Coleridge. More recently, Tim Fulford's chapter, 'Wordsworth: the “Time Dismantled Oak”?', in his Romanticism and Masculinity: Gender, Politics and Poetics in The Writings of Burke, Coleridge, Cobbett, Wordsworth, De Quincey and Hazlitt (Houndmills and New York, 1999), shows Wordsworth questioning the masculine sublime through his engagement with Burke, Milton, and Coleridge. A useful survey of approaches to this topic is John Powell Ward's '“Will No One Tell Me What She Sings?”: Women and Gender in the Poetry of Wordsworth', Studies in Romanticism, 36:4 (Winter 1997).

Language is the subject of several distinguished studies including Frances C. Ferguson's Wordsworth: Language as Counter-Spirit (New Haven, CT, 1977), which considers Wordsworth's speculative interest in language throughout his prose and poetry; Robert Rehder's Wordsworth and the Beginnings of Modern Poetry (Totowa, NJ, and London, 1981), which views Wordsworth's stylistic changes as the inauguration of 'modern' poetry; Hugh Sykes Davies's Wordsworth and the Worth of Words, edited by John Kerrigan and Jonathan Wordsworth (Cambridge, 1986), an original work of great range, preoccupied throughout with Wordsworth's use of words, and often related to the process of textual revision; Susan J. Wolfson's The Questioning Presence: Wordsworth, Keats, and the Interrogative Mode in Romantic Poetry (Ithaca, NY, 1986), which discusses the different idioms of 'the interrogative mode' in Lyrical Ballads, The Excursion, and The Prelude; Don H. Bialostosky's Wordsworth, Dialogics and the Practice of Criticism (Cambridge, 1992), which adopts
Bakhtin to attempt a ‘dialogic’ synthesis of the whole tradition of Wordsworth interpretation; and Richard Bourke's Romantic Discourse and Political Modernity: Wordsworth, the Intellectual and Cultural Critique (Hemel Hempstead, 1993), which is ‘preoccupied with the way in which poetic and political languages implicate each other . . . in the attempt to produce a legitimate sense of community in the sphere of taste and in the sphere of social value’; David P. Haney's William Wordsworth and the Hermeneutics of Incarnation (University Park, 1993) offers a philosophical approach in the Heideggerian tradition to relate language and thought to historical contingency and continuity; Keith Hanley's Wordsworth: A Poet's History (Basingstoke and New York, 2001) attempts to relate approaches from Lacan and Foucault to Wordsworth's ‘discovery of the linguistic resources with which to contain the traumas of revolutionary history, public and personal’. An important collection of essays on this subject is Romanticism and Language (Ithaca, NY, and London, 1984), edited by Arden Reed.

Among leading methodological approaches, Paul de Man's deconstructive method became pervasive as a result of a series of essays written sporadically after his 'The Rhetoric of Temporality', in Interpretation: Theory and Practice, edited by Charles S. Singleton (Baltimore, 1969), which argued that the dialectic between subject and object should be 'located entirely in the temporal relationships that exist within a system of allegorical signs' as exemplified by his reading of 'A slumber did my spirit seal'. A special issue of Diacritics, guest edited by Andrzej Warminski and Cynthia Chase, Wordsworth and the Production of Poetry, 17:4 (Winter 1987), contains six representative poststructuralist essays; and a number of critics who have followed and debated like approaches (including Samuel Weber, M. H. Abrams, Tilottama Rajan, and Charles Altieri) are represented in the Critical Reflections section of Romantic Revolutions, an essay collection edited by Kenneth R. Johnston, Gilbert Chaitin, Karen Hanson, and Herbert Marks (Bloomington, 1990).


The crucial poetic relationship is that between Wordsworth and Coleridge which three works in particular describe and define: three chapters in Thomas McFarland's Romanticism and the Forms of Ruin: Wordsworth, Coleridge and Modalities of Fragmentation (Princeton, 1981) explore the terms of their symbiosis, collaboration, and stylistic interdependence; Lucy Newlyn's Coleridge, Wordsworth and the Language of Allusion (Oxford, 1986) examines the two poets' partnership from 1797 to 1807 through their unconsciously aggressive uses of literary allusion; and Gene Ruoff's Wordsworth and Coleridge: The Making of the Major Lyrics, 1802–1804 (New Brunswick, NJ, and Brighton, 1989) studies the 'intertextual genetics' of the dialogue between Wordsworth and Coleridge, which includes a chapter on Wordsworth's 'discovery of the linguistic resources with which to contain the traumas of revolutionary history, public and personal'. An important collection of essays on this subject is Romanticism and Language (Ithaca, NY, and London, 1984), edited by Arden Reed.


Readers who wish to pursue their interest in individual works or specific topics can consult the relevant bibliographies of Wordsworth criticism listed below under Chief Scholarly Reference Works. In particular, two guides will provide much relevant information from which to start: Mark Jones and Karl Kroeber's bibliography contains two indexes of authors/editors/reviewers and selected topics, and the fourth section of Keith Hanley's contains annotations of all main books and articles from 1789 to 1993, keyed to three separate indexes of Works, Subjects and persons, and Authors and editors.

**Reading list**

**Contemporaneous and historical criticism**


Principal miscellaneous critical collections


Critical collections focused on individual works

The Wordsworth circle (1970—)

Not limited to essays on Wordsworth alone, this journal provides the most consistent outlet for criticism and scholarship.

Chief scholarly reference works

Bibliographies

There is as yet no full and accurate bibliography of Wordsworth's writings. Mark L. Reed is at work on this major project. Keith Hanley has attempted a listing of lifetime publications in his Annotated Critical Bibliography, and in his entry for the 3rd edn of the Cambridge Bibliography of English Literature, vol. IV. The best available descriptive catalogue is George Harris Healey's The Cornell Wordsworth Collection. A Catalogue of Books and Manuscripts Presented to the University by Mr Victor Emmanuel Cornell, 1919 (Ithaca, NY, and London, 1957) which contains thorough bibliographical descriptions of many Wordsworth editions up to 1955, MSS, and books of associative interest in this major collection.


Concordances

Chronologies

Reed, Mark L., Wordsworth: The Chronology of the Early Years, 1770–1799 (Cambridge, MA, 1967), gives full details of biography and circumstances of composition and revision; and Wordsworth: The Chronology of the Middle Years, 1800–1815 (Cambridge, MA, 1975), contains a 'General Chronological List of Wordsworth's Writings with their First Published Appearances', and a more general biographical chronology for 1800–15; Pinion, F. B., A Wordsworth Chronology (Basingstoke, 1988), is a continuous and complete account of the principal events in Wordsworth's life, with full representation of the later years.

Standard biographies


KEITH HANLEY is Professor of English Literature at Lancaster University, where he directs the Ruskin Programme. He is co-editor, with Greg Kucich, of the interdisciplinary journal Nineteenth-Century Contexts and the book series Interdisciplinary Nineteenth-Century Studies. Among his publications are An Annotated Critical Bibliography of William Wordsworth (1995) and Wordsworth: A Poet's History (2000). With Amanda Gilroy, he has recently edited a selection of the plays and poems of Joanna Baillie.