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George McLean Harper
1868-1947

WITH the death of George McLean Harper the town and
University of Princeton have lost one of their brightest and
steadiest lights. He served on the faculty of Princeton for eleven
years in the Department of Romance Languages and Literatures
and thirty-one years in the Department of English. Yet this forty-
two years of teaching covers only the central section of his Prince-
ton life: five years before he was called here as an instructor in
1889, he graduated from Princeton in the Class of 1884; and after
his retirement in 1934, fifteen years of Indian summer remained
for him and Mrs. Harper in their home on Mercer Street. The
length of his service to Princeton may be realized when we remem-
ber that in 1897 Mr. Harper wrote the introductory essay for the
Princeton Sesquicentennial volume, and fifty years later, in Prince-
ton's Bicentennial year, contributed his essay, "A Happy Family,"
to the collection entitled Woodrow Wilson, Some Princeton
Memories.

Even as an undergraduate George McLean Harper gave promise
of things to come. He won the Class of 1899 prize in English; he
contributed to The Nassau Literary Magazine; he wrote a story
titled "With Romeo and Little Nannie," about a circus elephant
and his offspring, which became a classic of American school read-
ers. After graduation he served as a staff reporter on the New York
Tribune and as assistant editor of Scribner's Magazine. He studied
German history and literature at Göttingen and later in Berlin; he
traveled and studied in Italy and France; he took his doctor's
degree at Princeton in 1894, the year after his promotion to an
Assistant Professorship in French, in days when preparation for the Ph.D. degree was still thought compatible with active teaching. His scholarship is known wherever English literature is valued. His monumental work on William Wordsworth, His Life, Works, and Influence (1916) established him, over decades and in repeated editions, as one of the foremost authorities on that poet. Appreciation of whose work is a touchstone not only for the understanding of poetry and of the English temperament, but of the depth and serenity of the soul.

His later books, John Morley and Other Essays (1920), Dreams and Memories (1922), Spirit of Delight (1948), and Literary Appreciations (1957), continue to reveal his rare critical insight, the sweetness of his character, his essential simplicity, and the sheer joy that he derived from literature and everything that touched upon it. What are not so well known are his earlier books, Masters of French Literature (1901) and Charles-Augustin Sainte-Beuve (1909), which show the range of his interests. In 1918 he edited a volume of President Wilson's addresses.

He carried the charm of his personality into his teaching, so that in his cheerful, candid and informal classes, his students came to find that Milton was nobler than they had dreamed, Wordsworth warmer, Coleridge less enigmatic, and literary criticism neither a trivial sport nor an unforgiving warfare. Since his death, letters have come, and continue to come, to Mrs. Harper from all parts of the world, from former students whom he had first touched into awareness of the power and the joy of imaginative literature.

In spite of the warmth and brilliance of his teaching and scholarship, he will remain a living force in the local and larger Princeton communities principally because of his qualities as a man. The tenor of the life which he so unwaveringly built up with his wife, who was his constant companion in all his enthusiasms and labors, showed in action the humanistic ideal. It seems only natural that their son and their daughter should likewise have continued in the academic tradition.

The day before his death, one of his oldest friends called upon him. Mr. Harper said that he had been reading President Patton's Fundamental Christianity, but had put it aside for lighter reading—Hamlet and Lear. He added, with his usual sunny smile: "I have read Hamlet so often that at times I am beginning to believe that I wrote it."

Mr. Harper had a marvelous capacity for making friends without compromising principles. He cherished old reverences without pouring scorn on new ideas. So great was his candor that his strong opinions never led to acrimony. He radiated a radical innocence, a fresh youthfulness of the spirit, throughout his long life. His genius for admiration is indicated in the characteristic titles of a few of the essays in his last book, Literary Appreciations (1937): "Glorious Sir Walter," "The Magnanimity of Samuel Lamb," "Coleridge's Great and Dear Spirit," and in the acknowledgment that precedes the volume: "To Belle Westcott Harper I joyously acknowledge a great debt. She suggested most of the subjects discussed in this volume, and contributed any delicate touches that may be found in it... As we were sitting in the old Nunnery garden at Christchurch, England, one sunny morning in March, 1935, she urged me to complete the series and make a book."

His instinctive generosity shines through all that he wrote, and leaves to his present friends and future readers, in his own and Shelley's phrase, the "spirit of delight."

He sought and found the best, not only in the great figures of the past, but in the men and women around him. And he built from the best an exemplary life of his own, based on strong convictions of human nobility which the world could not shake. He could never read without deep emotion those closing lines from Milton's Samson Agonistes which so fittingly describe the thoughts of his friends concerning him at this moment:

All is best, though we oft doubt,  
What thou'rcarchable dispose.  
Of highest wisdom brings about,  
And ever best found in the close.  
His servants he with new acquit  
Of true experience from this great event  
With peace and consolation hath dismiss,  
And calm of mind all passion spent.  

Faculty Minute Adopted October 6, 1947
The Infinite Sea
The Development and Decline of Wordsworth and Coleridge
AN ACCOUNT OF PROFESSOR HARPER'S UNFINISHED BOOK
BY CARLOS BAKER

Soon after his retirement from active teaching, Professor Harper set to work on a critical study of Wordsworth and Coleridge. Although he was unable to bring the work to fruition, he did leave, neatly penciled on yellow paper, a tentative plan for the whole book, together with a fair copy of his preface and of the first third of Chapter I. Through the kindness of Mrs. Harper, whose devotion to her husband's interests has continued without a break, we are privileged to print here for the first time those portions of his book which Professor Harper had completed by the time of his death. So far as could be done without violence to the author's intention, the present editor has then undertaken to summarize Professor Harper's notes and plans for the uncompleted parts of the volume. The regret is that so little of the projected work was actually set down, and that so much of it must be briefly summarized in a manner which will hardly match the grace of statement with which the author would have distinguished it. In the absence of Professor Harper's own title for the book, the present editor has fixed with some misgivings on the descriptive phraseology printed above. The preface and the section of the first chapter which appear immediately below are given as Professor Harper wrote them.

PREFACE

It is surprising how many people read Wordsworth. That he has many readers, indeed, that he comes next to Shakespeare in vitality thus measurable, is shown by the frequency, and still more the unconsciousness, with which he is quoted. But he is surprisingly, nevertheless, for he is presented to us in our childhood and youth through those of his poems which are least obviously attractive and least easily comprehended. Of Coleridge only three pieces are widely known; with another group of his poems less wonderful to be sure, but equally characteristic, most readers are unacquainted. A glance at the anthologies and other books in which selections of poetry are offered for general reading or for educational purposes often shows Wordsworth putting his worst foot foremost and Coleridge deprived of the use of one leg altogether. Wordsworth is in many cases represented by such esoteric poems as "We Are Seven," "Anecdote for Fathers," "Simon Lee," and "The Thorn," which were originally manifestoes of an audacious philosophy and require still a garment of commentary to cover their challenging nakedness, while Coleridge's warm outpourings of the heart, such as "Fears in Solitude," "This Lime-Tree Bower My Prison," and "Dejection," are seldom included in these collections. Even persons of culture, persons quite capable of distinguishing the values and perceiving the purposes of poems, have often failed to see the marks of Wordsworth and Coleridge in true perspective. If they happen not to know enough about the life of Wordsworth, for example, to understand that the "Thanksgiving Odes" of 1816 with their turgid glorification of war; the prayer at the end of The Excursion, with its "holy transport" of theistic and Christian faith; "The Morning," with its trembling consternation lest the passage of the Reform Bill should ruin England, were written after the unique, original Wordsworth had ceased to exist, they cannot have a clear appreciation of his earlier feelings and intentions. In his childhood, youth, and early manhood he saw life with peculiar freshness, welcomed it fearlessly, enjoyed it vividly. He was moved to write by a spirit of pleasure, by a desire to reveal to others the beauty which he perceived in what he called "the goings on" of the universe. To see things as they really are is to be original. To see things as material for fresh combinations that will give pleasure is to have the feeling of an artist. In his later years there was a constant striving to obey the creative impulse, but the gift of perception and insight was failing. One who reads Wordsworth without considerable acquaintance with his biography must find himself baffled by the inconsistencies not only of opinion and outlook in the poems, but by violent changes of style. In Wordsworth's case the choice of language depended, more than in the case of most writers, upon his personal character; it depended even upon his political views; and these complete reversals of method must bewilder readers who are uninstructed regarding his life. Coleridge's three great poems of mystery and magic, "The Ancient Mariner," "Kubla Khan," and "Christabel," may no doubt be enjoyed without a commentary, though there is matter enough for endless comment in them and it has been made. But his poems of friendship, conversation poems we may call them, cannot be even half understood by anyone who is not acquainted with the circumstances of their composition. It is for this reason that they are not as generally known as they should be. When they come to be well known, the fame of Coleridge will
be greatly enhanced. I have some faint hope of winning here and there a convert to my own opinion that since the death of Burns no English poet except Wordsworth and Keats has been clearly superior to Coleridge, and in putting forth this claim I have in mind as a powerful reinforcement nine or ten poems which have been overlooked by most readers.

Many persons, most of them young and therefore to be heard with patient curiosity, insist that good poetry does not need to be explained. They have rallied eagerly to the phrase "pure poetry," which suits their idea that aesthetic pleasure is spoiled if it has to be reached by way of intellectual pains. There underlies this belief the notion that all exercise of the intellect is painful, or perhaps the more excusable assumption that pleasure and pain are opposites, whereas a little reflection would show that this is very far from being true and that pain, when not excessive, is often the necessary background, the relief, the enhancing shadow of pleasure. Mathematicians tell us, and we ought to know anyhow, that there is much aesthetic enjoyment to be had in the exercise of reason, even apart from sense perception.

The purpose of this book is to encourage some not too easily frightened readers to endure so much "pain" as may be requisite for understanding, and hence more fully enjoying, the poetry of Wordsworth and Coleridge. I desire to discuss certain poems as in a free and original way, unhindered by authority, convention, and prejudice. It will be well to regard with slight respect the opinions which grew up among the poets' contemporaries, opinions based on very imperfect knowledge and tinged in most cases by prejudice of one sort or another. Popular judgment of poetry rarely leads well, though it sometimes follows good critical guidance with strengthening and steadying effect. But even some excellent critics who have written about Wordsworth have, if I may venture to say so, singularly failed to discover his intentions. I am thinking especially of Matthew Arnold, for whose literary taste I have very great respect and whose services to the fame of Wordsworth I gratefully acknowledge. He seems to have regarded Wordsworth's poetry as an anodyne, whereas it is really a powerful, though subtle, stimulant. Few critics, great or small, have proclaimed the extraordinary and unique charm of Coleridge's conversation poems.

But if the poetry of Wordsworth and Coleridge has been so often misunderstood and so little appreciated even by readers of great capacity and friendly predispositions, what hope is there of arriving at a truer judgment ourselves? There is just one thing that should encourage us, namely that since 1853, when J. Dykes Campbell published his edition of The Poetical Works of Samuel Taylor Coleridge, with its full, clear, and correct biographical introduction, or 1856, when Professor Emile Legouis gave the world a startlingly new and yet accurate picture of Wordsworth's mind, in his La Jeunesse de William Wordsworth, there has been accumulated a mass of knowledge about the two poets and the origin of their works which enables and obliges us to make fresh estimates. Particular attention should be given to the way in which the two poets affected each other. In regard to the poetry of their best years the questions constantly arise: In which mind did this idea originate? Who first sang that musical phrase? To which of the two poets did such a subject first suggest itself? And there too is Dorothy Wordsworth, more observant, more sensitive to the influences of nature, more delicate in her sympathy with friends and strangers, than either her brother or Coleridge. Until 1904 it seemed as if she would stand beside them like one of those "dark" stars, whose existence astronomers infer from their effect upon neighboring bodies. Now she is no longer an unseen attractive force, but through the publication of her journals and letters sheds her light directly upon us.

My purpose is to examine poetry, rather than to produce biography; yet obviously we shall succeed only if we use the available information about the lives of these three remarkable persons, who, when they wrote well, set down what they had felt and experienced. I shall avoid gleefully (cheerfully) the employment of scholastic and shop-worn terms, such as "Romantic" and "Classical," and say as little as possible about "movements," "tendencies," and "influences." When systematizers call Wordsworth a "Romantic" it is possible that they know what they mean; but they have not made the matter clear to me, and I cannot think of him as a "Romantic" any more than I can think of him as a "Lake Poet." He transcends classification, and so, in large measure, does Coleridge.

The arrangement of the following chapters is not intended to indicate a strict chronological order. Though it is only by keeping in mind the dates of their composition that one can understand the poems, yet the groups overlap, especially in the case of Wordsworth, in whom new impulses often straggled along with old ideals before gaining complete possession of his mind.
CHAPTER I. DISTANT SPRINGS

Wordsworth and Coleridge, though born not far apart in time (1770 and 1772), were separated at first by almost the entire length of England. They differed widely in character, the former retaining to the end of his life a north-country ruggedness and independence which contrasted sharply with the more genial and yielding temperament of his southern friend. Poetically, however, they were "nursed upon the self-same hill," that conspicuous but barren mountain of mediocrity height which was supposed to be the true English Paranaeus. A dull elevation it was, in comparison with the glorious peaks which had been trodden by the feet of Milton and of Shakespeare and Marlowe, and upon whose lofty slopes Burns and Blake were wandering, scarcely as yet perceived from below. Well might Blake cry to the Muses:

How have you left the ancient love
That bards of old enjoyed in you!
The languid strings do scarcely move,
The sound is forced, the notes are few.

Coleridge invented the name Gaodyverse for the kind of poetry that was fashionable in his youth. It is traceable at least as far back as the middle of the seventeenth century, in some of the pieces of Cowley, Denham, and Waller. In spite of such splendid examples of more truly inspired and more individual and diversified work as Milton, Herrick, Herbert, Vaughan, and Crashaw produced, the new unnatural fashion was strengthened by Dryden; and at the beginning of the eighteenth century it was fixed in the practice of versifiers and in the taste of the upper-class society. English poetry, which had of old been the exquisitely musical and infinitely varied means of expressing powerful emotions of all kinds, now in general narrowed its range of sound to the monotony of the rhymed couplet and its range of feeling to such subjects as lay within the field of satire, wit, and commonplace philosophical speculation. Poets looked not so much into their hearts and the hearts of their fellow men, not so much at the facts of nature and human experience, as into the pages of Malherbe, Boileau, and Voltaire, or of Juvenal and Horace. It is usual to throw upon Pope most of the responsibility for this deflection; but to do so is unfair, for Pope was professedly a wit and a satirist, and it was the mistake of his age, rather than his own fault, that he was ever regarded as a great poet in a wider and deeper sense. Let us examine a few passages from writers who may be more justly expected, from their temperaments and ambitions, to have written poetry of a more unquestionable kind. In order to be fair, I have chosen poems whose subjects were suitable to imaginative treatment. The examples moreover are in more musical measures than the rhymed couplet, which almost of necessity tends to discourage naturalness. The first is from James Thomson's Seasons and describes a sheep-shearing:

Urged to the giddy brink, much is the toil,
The clamour much of men, and boys, and dogs.
Ere the soft fearful people to the flood
Commit their woolly sides. And oft the swain,
On some impatient seizing, hurst them in.

What is noticeable here is the painstaking avoidance of the real words for things and actions. A little farther on we read that the fleece "has drunk the flood" and that "the harmless race" have spread "their swelling treasures to the sunny ray." What ignominious nature or custom were supposed to have attached to the words "sleep" and "wool" and "farmer" and "brook," we can only surmise. If Chaucer or Shakespeare had written thus he would have put the lines in the mouths of comic characters, and if a modern poet were to write thus he would himself be a comic character.

A not less gifted poet than Thomson was Gray; yet composing in an earnest mood and on a subject which deeply moved his imagination and gave him several very happy phrases, he could tolerate in his ode On a Distant Prospect of Eton College the following stanza:

Say, Father Thames, for thou hast seen
Full many a sprightly race
Disporting on thy margin green
The paths of pleasure trace,
Who foremost now delight to cleave
With pliant arm thy glassy wave?
The captive linnet which enthrall?
What idle progeny succeed
To chase the rolling circle's speed,
Or urge the flying ball?

If we fancy an Eton master overhearing the poet thus apostrophizing the river, we can see his puzzled look, and as he turns away, with a shrug or with raised eyebrows, he will perhaps quote Vergil's Meliboeus: "Nos equidem invideo; miror magis: undique totis usque adeo turbatur agris."
From *The Deseret Village*, I choose a passage which, like the whole poem, is excellent, for Goldsmith wrote more feelingly and simply than most of his contemporaries. Almost alone of all the poets between the death of Milton in 1674 and his own death a century later, he used the rhymed couplet without being mastered by its tyranny; that is, he made his thought flow easily from couplet to couplet as if the rhymes did not exist, and was not led by the peculiar temptations of the form to seek artificial “point” and clearness. Yet even in this fine passage, we have abstractions rather than actual images.

But times are altered; trade’s unfeeling train
Usurp the land and dispose the swain;
Along the lawn, where scattered hamlets rose,
Unwieldy wealth and cumbrous pomp repose;
And every want to opulence allied,
And every pang that folly pays to pride.
Those gentle hours that plenty bade to bloom,
Those calm desires that asked but little room,
Those healthful sports that graced the peaceful scene,
Lived in each look, and brightened all the green;
These, far departing, seek a kinder shore.
And rural mirth and manners are no more.

Without going through an additional creative process for ourselves, it is impossible, from the data which Goldsmith here supplies, to perceive directly the things he means us to perceive. We cannot see trade’s unfeeling train usurp the land, nor folly paying a pang to pride; the suggestion is too remote; the words do not cause pictures to appear in our minds. Poets with less talent than Thomson, Gray, and Goldsmith, especially when writing in rhymed couplets, poured forth thousands of mechanically constructed lines containing few natural, direct, and concrete expressions, and only now and then a fresh musical invention. There are few surprises, except in the way of wit. Certain adjectives are attached with monotonous regularity to certain nouns. Those feelings alone are disclosed which the current taste demands, the real treasure of personal peculiarity being kept secret. Is it altogether accidental that three eighteenth-century poets to whom this criticism does not apply were more or less insane? Christopher Smart, William Cowper, and William Blake, driven in upon themselves by mental abnormality, were the only poets, except Burns and a few minor Scottish songsters, who were independent of the prevailing fashion.

In Gaudyverse the diction is of narrow range, even though many words are used which never occur in prose; the sentences are much more artificial than in prose and often quite unidiomatic; there is much forced antithesis and a constant striving after declamatory effect; the range of musical beauty is extremely limited. All of these defects are to some extent due primarily to the fact that poetry from Dryden to Wordsworth was composed for the entertainment of a restricted social class. Except in Scotland, and secondarily to the constraint imposed by the heroic couplet, it was deemed inelegant to call things by their real names, and references to natural objects and everyday occurrences were infrequent. The practitioners of Gaudyverse addressed themselves to a sharply defined and well known set of readers rather than to men and women in general; they wrote less as individuals with peculiar joys and sorrows than as members of a class. Hence their writings are solemn, intimate, and touching. The subject matter is usually of a public or semi-public sort, such as might interest a governing caste. The purpose is often didactic, the appeal is to the understanding rather than to the emotions.

The new poetry, for which Wordsworth and Coleridge receive credit that should be given not only to them but to Cowper and Burns and Blake, was really a revival, and extension, of the good old English practice that prevailed before Dryden. It employed, and still employs, a copious and natural diction, an order much like that of impassioned prose, from which it differs chiefly for the sake of meter, a great variety of musical devices, a vast range of subjects. It exploits emotion freely and often shamelessly. It pays attention to minute particulars. That the eighteenth century was content with Gaudyverse and proud of it is illustrated by Dr. Johnson’s complacent remark: "There was therefore before the time of Dryden no poetical diction, no system of words at once refined from the grossness of domestic use, and free from the harshness of terms appropriated to particular arts. Words too familiar, or too remote, defeat the purpose of a poet. From those sounds which we hear on small or on coarse occasions, we do not easily receive strong impressions, or delightful images; and words to which we are nearly strangers, whenever they occur, draw that attention on themselves which they should transmit to things. Those happy combinations of words which distinguish poetry from
prose had been rarely attempted: we had few elegances or flowers of speech; the roses had not yet been plucked from the bramble ... The new versification, as it was called, may be considered as owing its establishment to Dryden; from whose time it is apparent that English poetry has had no tendency to relapse to its former savageness.

In the dreary wastes of Grovwyverse we must look for the headwaters of that stream of poetry which we propose to trace. The early efforts of Wordsworth and Coleridge were in almost complete conformity with the worst practice of the age, except for certain strivings which I shall mention later. Let us consider a few lines from Wordsworth's first published poem, *An Evening Walk*, which was composed in his boyhood.

While, Memory at my side, I wander here,
Starts at the simplest sight th'unbowed tear,
A form discover'd at the well-known seat,
A spot, that angles at the riv'let's feet,
The ray the cot of morning trav'ling nigh,
And sail that glides the well-known alderns by.
But why, ungrateful, dwell on idle pain?
To shew her yet some joys to me remain,
Say, will my friend, with soft affection's ear,
The history of a poet's ev'n ing heart?

In his next long composition, *Descriptive Sketches*, written when he was only twenty-one or twenty-two years old, we find many passages as bad as that, or worse, of which the following is a specimen; he is describing the Alps:

But now with other soul I stand alone
Sublime upon this far-surveying cone,
And watch from pine to pine amid the sky
Small as a bird the chamois-chaser fly.
'Tis his with fearless step at large to roam
Thro' wastes, of Spirtas wing'd the solemn home,
Thro' vacant worlds where Nature never gave
A brook to murmur or a bough to wave,
Which unsubstantial Phantoms sacred keep ...

This, and what surrounds it, has meaning enough for one who will take the trouble to straighten out the inversions and translate the unhappy combinations of words and the "elegances" into definite terms, no matter how "familiar" or "coarse." But such efforts should not be expected of the reader, and furthermore the lines are unmusical. These passages are simply not poetry at all.

Coleridge at a corresponding age was capable of the same kind of empty, pompous writing, and of equal cacophony, as is shown by the following passage from "Lines to a Beautiful Spring in a Village":

Unboastful Stream! thy founet with pebbled falls
The faded form of past delight recalls,
What time the morning sun of Hope arose,
And all was joy; save when another's woes
A transient gloom upon my soul impressed,
Like passing clouds impuct'r'd on thy breast.
Life's current then ran sparkling to the noon,
Or sylvry stole beneath the pensive Moon:
Ah! now it works rude brakes and thorns among,
Or o'er the rough rock bursts and foams along!

[Here enters the editor-as-summarizer]

By way of contrast with the examples of "Grovwyverse" from the young Wordsworth and the young Coleridge, Professor Harper intended to cite passages from their later verse, and to quote from Shakespeare, Milton, Burns, Shelley, Keats, Tennyson, Browning, and other later poets, to show the vitality of the true poetic line as opposed to the metronomic manners of the post-Augustan imitators.

The titles of ensuing chapters follow the Wordsworthian metaphor of the river, beginning at high springs in the distant hills, "high as the highest peak of Furness Fells," flowing together at lower levels, diving over rapids, parting in separate ways, moving through quiet reaches, and reaching by evening "the infinite sea." The metaphor was Wordsworth's only by right of appropriation, since England's poets from Spenser onwards have made much of river and water imagery, and Wordsworth was neither the first nor the last to harness Albion's streams to poetic purposes. But the image suited Professor Harper's intention handsomely since, having considered in Chapter I the divergent origins of the poetry of Wordsworth and Coleridge, he could call his second chapter "Confluence."

"In this chapter," reads the author's note, "Coleridge should predominate, like a precocious child who for awhile outstrips a somewhat older brother." The author found the beginnings of
Wordsworth’s characteristic poetry in *An Evening Walk*, the lines on the yew tree, and parts of “Guilt and Sorrow,” “all possibly composed after he had undergone influence of the Revolution.” “Wordsworth,” wrote Professor Harper, “seems to me to precede Coleridge in adopting a natural style, and in observation of nature, and also (as shown in Descriptive Sketches) in the expression of revolutionary feeling and principle.”

Yet Coleridge outstrips Wordsworth in other ways, even though the “new poetry” does not appear in his work until “Religious Musings; A Desultory Poem, Written on the Christmas Eve of 1794.” Other indications occur in “The Eolian Harp,” begun August 20, 1795, and in “Reflections on Having Left a Place of Retirement,” first published in October, 1796, in *The Monthly Magazine*. Coleridge “precedes in philosophizing.” He anticipates “the idea that pervades ‘Tintern Abbey’.” And in the two sonnets which the enraptured Coleridge composed upon receiving news of the birth of his son Hartley, Professor Harper thought he saw the “germ” of Wordsworth’s great ode. He likewise “asserted the belief that Coleridge instigated in Wordsworth the interest in psychology” which gave rise to poems like “The Old Cumberland Beggar,” “Animal Tranquillity and Decay,” “We Are Seven,” “Anecdote for Fathers,” “The Thorn,” “Goody Blake,” and “Simon Lee.” In sum, according to Professor Harper, “Coleridge is the more interesting poet” in the period 1794-1796, though his desultoriness shows itself already, as does Wordsworth’s persistence.

Chapter III, “Deep Currents,” would have dealt with two matters: (1) “the revolutionary strain in Wordsworth and Coleridge down to the publication of *Lyrical Ballads*”; and (2) “their speculations on the religious teachings of Nature.” In the first, “Wordsworth was the leader, as witness Descriptive Sketches, Vaudracour and Julia,” and “Guilt and Sorrow.” His revolutionary doctrine shows itself in his literary theory, which he illustrates resolutely in “Guilt and Sorrow” and in *Lyrical Ballads*.” Coleridge expresses his revolutionary doctrine much more explicitly in some of his Sonnets on Eminent Characters and in *The Destiny of Nations*.

In the second matter, speculations on Nature’s religious teaching, “Coleridge was perhaps the beginner, but Wordsworth went very much farther.” As against “The Eolian Harp,” we have Wordsworth’s “Lines Written In Early Spring.” “To My Sister,” “Expostulation and Reply,” “The Tables Turned,” and “Tintern Abbey.” The chapter would have concluded with an answer to the question, How far did Wordsworth go? “Important implications of his attitude were doubtless brought to his attention by Coleridge, but he stands firm for seven years.”

The influence of Dorothy Wordsworth figured prominently in Professor Harper’s plans for the fourth chapter, “By Sunny Banks,” Coleridge’s political reaction, as reflected in “France; An Ode,” and such “poems of friendship” as “This Lime-Tee Bower,” “Frost at Midnight,” “Fears in Solitude,” and “The Nightingale”—those charming and subtly organized interior monologues which Professor Harper aptly named “the conversation poems”—would have occupied a central place in the chapter, which would have concluded with an analysis of Wordsworth’s “A Night-Piece,” certainly one of the most Coleridgean of Wordsworth’s reflective works.

Chapter V, “Rapids,” was to consist of an analysis of Coleridge’s great mystery-poems, “The Rime of the Ancient Mariner,” “Kubla Khan,” and “Christabel.” Professor Harper’s brief note on this chapter is rather tantalizing: “The Ancient Mariner,” unlike *Peter Bell*, is not an outgrowth of the religion of nature. Wordsworth refrained, on principle perhaps, from the appearance even of admitting superstition. He neither could nor would have conceived “Christabel.”

The implicit separation of the “glorious triumvirate” was to have been detailed in the sixth chapter, “Parting Waters.” “Wordsworth’s loyalty to his ideals,” runs Professor Harper’s note, gives us “Poor Susan,” “Alice Fell,” “The Sailor’s Mother,” “The Pet Lamb,” “The Brothers,” “Michael,” and “Brougham Castle.” In this stage, Wordsworth’s poems “are full of joy in nature and human life, and delight in little things.” The “most spontaneous poems” resulting from this phase are “To the Cuckoo,” “My Heart Leaps Up,” “I’ve Watched You Now,” “The Sun Has Long Been Set,” “I wandered Lonely as a Cloud,” “The Solitary Reaper,” “To a HIGHLAND GIRL,” and (with limitations) the ode on “Intimations of Immortality.” “Coleridge takes a separate and less happy course. They part (I do not refer so much to separation in place or even in sympathy as to Coleridge’s failure to go on in happy creative activity).” The chapter would have supported this conten-
tion by citation of passages from Coleridge's "Dejection," "The Pains of Sleep," and the lines "To William Wordsworth."

Under the title of "Reflux," the seventh chapter was planned to consider a number of retrospective poems, centering on The Prelude, but involving several shorter works in which Wordsworth appears to be thinking back on how his life has been spent. The Lucy poems, "The Sparrow's Nest," "Lucy Gray," and "A Farewell" are called "poems of reminiscence, in which three human beings, Dorothy, Coleridge, and Lucy, are present to his mind." The fact that Wordsworth suppressed the figure of Annette Vallon was, in Professor Harper's opinion, the poet's own affair, and he could not agree with Macaig in condemning Wordsworth's atonence. "Nevertheless," adds Professor Harper, poems like "The Affliction of Margaret" and "The Forsaken" may well be considered "to have grown out of feelings occasioned by his thoughts of Annette and Caroline."

"New Levels," the eighth chapter, was to address itself to the crisis in Wordsworth's thought. "The flood-gate opens" now, with the change in the poet's point of view foreshadowed in "Ruth" and again, more definitely, in "Resolution and Independence." The shift in attitude is visible in The Prelude, even as it stood in 1805 and 1806, and is sharply revealed in the "Elegiac Stanzas" ("Peele Castle"), in some of the patriotic sonnets, and in the "Ode to Duty."

Chapter IX, called "Quiet Reaches," finds the poet lulled by a sense of "false security." His poetry begins to display an "unnatural and forced tone," and a considerable inconsistency is revealed between the later Wordsworth and the "greater self" of the years of wonder. Here Professor Harper proposed to examine the poet's plans for a "great philosophical poem," the closing books of The Prelude, The Excursion, The White Doe, and those oddly un-Wordsworthian poems, "Laodamia" and "Dion." Some prominence would evidently have been given to the surviving fragments of The Recluse.

It is not possible to state precisely how Professor Harper would have ended his book. Under the dual title of "Evening Ripples: The Infinite Sea," the final chapter apparently would have discussed the "Victorianism" of the later Wordsworth and Coleridge. Professor Harper notes the injustice of refusing merit to all of Wordsworth's later poems, and then records the following opinions, which are given in full: "The great artist survives in the variety and excellence of many poems of the second half of his life. Equally unfortunate is, or was, the habit of considering this the true Wordsworth. The power of imaginative creation seldom survives the quarantaine: self-confidence and genuine integrity of personality fail, and are poorly compensated by prudence, circumspection (seeing both sides), and technical facility. I should have been sorry if Scott in his last years had given up his Toryism; I am sorry Wordsworth gave up his Radicalism. Shelley was fortunate perhaps. Coleridge apparently dropped out of our story in Chapter VI, but his influence remained strong with Wordsworth and was largely responsible for Wordsworth's crisis of 1805 and his subsequent course. The influence of Coleridge and Wordsworth after, let us say, 1807—I mean the influence of what they wrote and said after 1807—was perhaps, on the whole, unfortunate, discouraging to the sound rationalism, realism, and liberalism which their earlier course encouraged. I am not one of those who decry Victorianism, but I can see what its critics mean when they speak of a weak optimism, a self-blindness, an easy surrender of the teachings of observation and experience to the suggestions of mystical illusion; and this unhealthy element of Victorianism found support in the later Wordsworth and Coleridge."

To certain counterarguments which modern scholars have been making about the oneness of the early and the later Wordsworth, Professor Harper would have listened with courteous attention. And it is possible that the closing chapter of his book, when developed in extenso, might have modified the foregoing judgment on the later work of Wordsworth and Coleridge. What is most to be regretted, however, is that Professor Harper never had the opportunity to complete the book whose plan is here summarized; yet it is good that we have as much as we have. Better this than if the whole project had lain untouched in what one of the punning Victorians called the Might-have Bin.
Wordworth's Voice of Calm

BY GILBERT T. DUNKIN '41

Literary anniversaries invite recollection, appraisal, a kind of taking stock of what has been left to us. On the centennial of Wordsworth's death such an evaluation is much easier to make than it would have been fifty years ago. The past century's selecting and discarding process, which began almost as soon as Wordsworth died, has rather definitely settled what pieces merit consideration. The critical scholarship of the last half-century has largely succeeded in finding the essential Wordsworth and in defining the source of his power. His central ideas, his moral tone, and his poetic method have been elucidated, and much has been done with what could be called the temper of his verse, his recurrent moods and states of mind. One of these, however, what might be described as Wordsworth's state of calm, deserves further attention as an important source of his power and as one assurance, perhaps, of the durability of his poems.

The element of calm in Wordsworth's verse has not gone unnoticed. As one would expect, Coleridge was among the first to remark upon it as a unique quality of his poetry. "That

Uncertain heaven received
Into the bosom of the steady lake
I should have recognized anywhere," he wrote in 1798, "and had I met these lines running wild in the deserts of Arabia, I should instantly have screamed out 'Wordsworth'"—a hypothetical circumstance which is itself a delightful comment on Wordsworth's lines exemplifying Nature's "gentle shock of mild surprise." 2

Thirty years later John Stuart Mill at the crisis of his mental history turned to Wordsworth as a "source of inward joy, of sympathetic and imaginative pleasure," of "real, permanent happiness in tranquil contemplation," and Walter Pater, whose essay of 1874 is still among the very best criticisms of Wordsworth, observed that the poet's life of eighty years was unusually "placid." The distinguished biographical research of M. Legouis and Professor Harper has since corrected Pater's notion that in Wordsworth's life there were no "very profoundly felt incidents," but as impressionistic criticism based upon a sensitive reading of the

poems Pater's observation was at least partially correct. Whether or not Wordsworth always found peace and quiet, there is little doubt that he constantly sought to reconcile the discordant elements of his experience into

The calm existence that is mine when I
Am worthy of myself.*

Part of his success in achieving this, as Pater after Coleridge was the first to suggest, Wordsworth owed to his "power...of realizing, and conveying...abstract and elementary impressions—silence, darkness, absolute motionlessness: or, again, the abstract expression of desolation in the long white road, of peacefulness in a particular folding of the hills." 3

Within five years of Pater's appreciation came Matthew Arnold's famous essay lauding Wordsworth's moral sense, speaking of him as the "pure and sage master," "one of the very chief glories of English Poetry," and of himself as a "Wordsworthian" (possibly the highest form of praise from Arnold). He attributed the cause of Wordsworth's greatness to the unusual power with which this poet could feel, express, and make his reader share in the joy offered by Nature and the simple domestic affections. As the "Memorial Verses" had stated earlier, however, this joy was most important to Arnold as a "soothing voice," a "tranquilizing, refreshing restorator to

this iron time

Of doubts, disputes, distractions, fears.

From the earliest Wordsworth of the "Juvenilia" to the latest "Memorial" of his continental tours innumerable passages could be cited as probable sources of his impact upon Coleridge, Mill, Pater, and Arnold. Professor Lane Cooper's Concordance provides convincing evidence of the number of times Wordsworth achieves his unique poetic effect by images and moods of calm, rest, quiet, stillness, and tranquillity. In his earliest verse the lines which have the genuine mark stand out at once:

The lone grey cots and pastoral steep
That shine inverted in the deeps
Of Grasmere's quiet vale.*

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Though few of Wordsworth's readers would be as vociferous as Coleridge in acknowledging his power, they could as readily discern the new achievement of one of the earliest sonnets:

Calm is all nature as a resting wheel.
The kine are couched upon the dewy grass;

... Dark is the ground; a slumber seems to steal.
O'er vale, and mountain, and the starless sky.

In another early poem, the "Remembrance of Collins," the verse is highly imitative, but there is an authentic tone to certain lines, and they promise something better:

O glide, fair stream! for ever so,
Thy quiet soul on all bestowing,
Till all our minds for ever flow
As thy deep waters now are flowing.

The promise becomes fulfillment with the Westminster Bridge sonnet and with "It Is a Beaufuse Evening, Calm and Free," for which Dorothy's Journal of 1802 provides an almost indispensable note: "The weather was very hot. We walked by the seashore almost every evening with Annette and Caroline, or Wm. and I alone. . . . It was also beautiful, on the calm hot night. . . . Caroline was delighted."

The great odie speaks of the "season of calm weather" when

Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

Even the little esteemed Excursion has its high points of serene confidence. In the fourth book Wordsworth seems to have re-worked the substance of the Calais sonnet of 1802 mentioned before and the land-sea image of the famous odie in order to state once again the pure delight of a contented stillness:

I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear

The convolutions of a smooth-lipped shell;
To which, in silence hushed, his very soul
Listened intensely; and his countenance soon
Brightened with joy; for from within were heard
Murmurings, whereby the monitor expressed
Mysterious union with its native sea.
Even such a shell the universe itself
Is to the ear of Faith; and there are times,
I doubt not, when to you it doth impart
Authentic tidings of invisible things;
Of ebb and flow, and ever-during power;
And central peace, subsisting at the heart
Of endless agitation.

To find a center of calm in the midst of "endless agitation" is the object of Wordsworth's dialectic. It involves moving from a thesis of pleasure to its antithesis of pain and back to the central synthesis of calm. In his poems his extremes of joy and sorrow are reconciled into a mean of cheerful confidence. His faith lies between fallacious hope and unwarranted despair, and with repose and confidence and faith come the vision and strength of his poetry.

II

The lines from The Excursion remind us that Wordsworth's calm is not just freedom from disturbance but rather an attainment of tranquillity after, or in the midst of, turbulence. In fact, excitement brought to rest is an important part of Wordsworth's technique in impressing upon his reader the value of quiet. The skating incident in The Prelude is a fine example of what he can do by the transition from images of motion to those of calm with a corresponding concentration upon the abstract; there are the din of voices, the ringing precipices, the tumultuous echoes in the hills, the rapid, darting line of motion, then all at once

Have I, reclining back upon my heels,
Stopped short; yet still the solitary cliffs
Wheeled by me—ever as if the earth had rolled
With visible motion her diurnal round!
Behind me did they stretch in solemn train,
Feebler and feebleer, and I stood and watched
Till all was tranquil as a dreamless sleep.

11 The Excursion, IV, 11158-1147. 12 The Prelude, I, 111. 457-469.
Wordsworth exploits this device again and again with consummate skill. Part of his success lies in the fact that as a method it is inseparable from the ideas which it expresses, from what he had to say about Nature, man, and himself. The sudden change of pace, the rapid shift in images, the leap from the concrete to the abstract, from the fact to the implicit meaning, are equivalent to the dual aspect under which he viewed the world of Nature:

From Nature doth emotion come, and moods
Of calmness equally are Nature's gift.

he wrote, using the term "emotion" in the strict sense of its original meaning.

Hence Genius, born to thrive by interchange
Of peace and excitement, finds in her
His best and purest friend; from her receives
That energy by which he seeks the truth,
From her that happy stillness of the mind
Which fits him to receive it when unsought.13

The longest of the Lucy poems commences with a similar statement of Nature's dual agency as an "overseer of power" to "kindle or restrain," and the lines which immediately follow thus take on the structural and thematic inevitability of Wordsworth's poetry at its best:

"She shall be sportive as the fawn
That wild with glee across the lawn
Or up the mountain springs;
And hers shall be the breathing balm,
And hers the silence and the calm
Of mute insenate things."14

The dialectic of the Lucy poem anticipates the thesis-antithesis-synthesis movement of Wordsworth's most typical verse. Whereas the skating episode in The Prelude is simply the bringing to rest of exultant animal spirits (which express themselves in an outward motion as vigorous as that which is felt along the blood and in the heart), the Lucy poem is a subtle repetition of the contrasts of "kindling" and "restraint" with their parallels in the life-death references of the poem. "Three years she grew in sun and shower" begins the first stanza, and the last concludes the poem with

Thus Nature spoke—The work was done—
How soon my Lucy's race was run!
She died, and left to me
This heath, this calm, and quiet scene;
The memory of what has been,
And never more will be.

This final stanza brings an emotional catharsis of calm of mind all passion spent, in Wordsworth's terms that stillness of the mind which knows the truth. The poet's dialectic has reconciled life and death in the reflective synthesis of the memory, but in its tranquil state of mind, which is outwardly manifested by "This heath, this calm, and quiet scene," he is clearly aware of what "never more will be." Emotionally and intellectually the poem is honest, even though Wordsworth's concept of Nature may be a barrier to any intense participation by the reader in the poet's experience. The point is that Wordsworth's calm was not a superficial peace of mind. It was deep and it had been tested. In this instance it is not any forgetfulness of the fact of death nor any delusion about the future which makes possible the quiet resolution of the poem. The experience of loss has been absorbed but not dismissed.

Room is not available to discuss here in detail the well known charges that Wordsworth failed to look at the bitter facts of life, that he had no Christian sense of sin, and that his ethics were founded on sentimental optimism. To emphasize his moods of calm might at first seem to justify these charges, however, and so it is important to remember that pain as well as pleasure helped to build the calm existence which he designated as his own self. Gaining intimations of immortality involved facing the unpleasant fact of growing old, and wild and brooding scenes as well as the first mild days of March could start the tranquil recollection of emotions that invariably culminated in a deeper, more firmly tested serenity. The dialectic of his poetic thought, with its synthesis of pain and pleasure, of sorrow and joy, into a knowing tranquillity, was a reconciliation not unlike the harmony of Nature's external countenance.

Once again
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.15

13 "Ibid., XIII, ll. 1-2, 510.
15 "Lines Composed a Few Miles above Tintern Abbey," ll. 4-8.
With this as the poet's setting, Wordsworth's reflections above Tintern Abbey fall into three major parts according to the three central time references of the poem, present-past, past-present, and present-future. As a whole the poem is what Coleridge would have called a "landing-place," an expanded interval of reflection and contemplation, a chance for weighing the good with the bad, for assaying the pleasure and the pain, the profit and the loss. The dominant mood of each of the three parts, and of their temporal references, is thus the unifying tone of the poem, a quiet confidence that as the best intimations of the past have endured until the present, so those of the present, founded as they are upon the past, will survive into the future. The subject of the poem is not so much the three stages of boy, youth, and man, or the triple blessings of Nature's influence, as it is the psychological continuity of the individual, and from this comes the poem's main idea, the power of the consciousness, thanks to Nature's influence, to blend and to absorb into psychological harmony the discordant elements of experience. The first and third parts of the poem, turning as they do upon the second section and its dispassionate summary of all that Nature has meant to the poet, make their point in terms of a reconciliation of opposites, of Nature's so disposing the mind within us that neither evil tongues, Rash judgments, nor the sneers of selfish men, 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.\(^2\)

The poem is a positive affirmation of the benignant power of Nature and the healthy integrity of the spirit. Hence its optimism leaves little room for any sense of personal sin, and there is no questioning that the goodness of the universe will prevail. This does not mean, however, that the optimism is superficial any more than it means that Wordsworth's calm is only surface deep. He had known the nervous weariness of being distracted from distraction by distraction, and he knew that he did not have the power to save himself unaided. He was aware of his weakness and of his susceptibility to despair. When he could achieve tranquillity, therefore, his repose was tantamount to faith.

In addition to acknowledging Nature's calming influence, Wordsworth attributed much of his strength and quiet confidence to object lessons offered by the lives of his fellow men. The moral of "Resolution and Independence" is explicit in its title; the poem is another dialectical reconciliation of opposites which brings the peace that Wordsworth equated with his inner freedom. Once again his method and meaning are inseparable. The encounter with the leech-gatherer repeats the emotional pattern of "The Brothers" and is similar in its basic outline to the movement of the "Intimations Ode." He falls from joy to depondency and rises to a resolute tranquillity.

The pleasant season did my heart employ;
My old remembrances went from me wholly;
And all the ways of men, so vain and melancholy.

But, as it sometimes chanced, from the might
Of joy in minds that can no further go,
As high as we have mounted in delight
In our dejection do we sink as low;
To me that morning did it happen so;
And fears and fancies thick upon me came;
Dim sadness—and blind thoughts, I knew not, nor could name.\(^3\)

Dorothy's account of the poem's composition is further evidence that Wordsworth's calm was not an indolent repose. Attaining it often involved an emotional and intellectual effort not unlike the stress endured in artistic creation. In both cases the relaxing of tensions came only from vigorous exertion. In her journal for May 7, 1802, we find: "William had slept uncommonly well, so, feeling himself strong, he fell to work at The Leech Gatherer; he wrote hard at it till dinner time, then he gave over, tired to death—he had finished the poem."\(^4\) Its extremes of tension are the dualism of joy and sorrow. After the former has been stated briefly and effectively, the latter is played upon with varied repetition as the poet listens rather incredulously to the old leech-gatherer's life history. All at once the reproduction is effected; the quiet mean between extremes, the central peace subsisting at the heart of endless agitation, come as a sudden insight, and the poem is finished:

And soon with this he other matter blended,
Cheerfully uttered, with demeanour kind,

\(^2\) Ibid., II. 128-134.
\(^3\) "Resolution and Independence," II. 19-28.
But stately in the main; and, when he ended,  
I could have laughed myself to scorn to find  
In that decrepit Man so firm a mind.  
"God," said I, "be my help and stay secure;  
I'll think of the Leech-gatherer on the lonely moor!"  

III  
The general impression still persists that Wordsworth, when he  
is most himself, is like a roe bounding up the mountainside or a  
little child clapping his hands in glee. Such an impression is in-  
consistent with his authentic temper. To be sure, there are many  
moments of high delight in Nature's glory and man's power, but  
there are also moods of deep dejection, frustration, and despair.  
Both are transitory in Wordsworth's poetry, however, for the in-  
sights which these moments bring are modified and corrected by  
merging one with the other to yield a more valid synthesis of ex-  
perience. That Wordsworth was habitually able to move from  
delight to dejection and back to the center is a significant part of  
the peculiar strength of his verse and its thought. Frenzy was a rare  
word in his vocabulary.  

The Prelude is Wordsworth's most sustained exercise of this dia-  
etic of pleasure, pain, and calm, and it therefore should have  
corrected the half-truth of a Wordsworth running wild in Nature.  
The difficulty has been, of course, that the last twelve books of the  
poem have been forgotten in an understandable preference for the  
first two, and the basic structure of the poem has thus been almost  
completely obscured. The two related subjects of The Prelude are  
the attainment of a stable self-confidence and the growth of the  
imagination, and both of them result from the interplay of pain  
and pleasure. For Wordsworth, as for Coleridge, one of the im-  
portant functions of the imagination was to fuse together into  
harmony just such unreckoned but reconcilable aspects of experi-  
ence. Indeed, imagination was almost identical with Wordsworth's  
dialectic inasmuch as synthesis was its peculiar power. Imagination  
could help effect the central peace subsisting at the heart of end-  
nless agitation, although such repose was in turn necessary before  
the imagination could attain its fullest power of almost mystical  
insight. Just as the imagination was the only reliable faculty for  
perceiving the central truth, so a state of calm was necessary for its  
discovery. In short, compose brought (or almost was) vision.  

The fourteen books of The Prelude trace the origins of Words-  
worth's calm existence and test its permanence. Before he could  
compose his great philosophic poem, he had to assure himself that  
his tranquillity was more than a momentary respite from his recent  
fluctuations between unreasoned optimism and equally irrational  
despair attendant on the events of the French Revolution. This  
assurance was fully achieved by the opening lines of Book XIII,  
and the last two books of the poem are thus the climax of his  
philosophic meditations, the high point of his vision, with their  
serene confidence in what man is and may become.  
The "Ode to Duty" and the "Elegiac Stanza" on Peele Castle,  
both written in the period when The Prelude was concluded, have  
given rise to another current impression about Wordsworth which  
needs modification. According to the interpretation which most  
readers continue to place upon these poems, Wordsworth finally  
sees the error of his way of trusting Nature's kindly light and so  
abjures the false serenity of her apparent joys for the stabler com-  
posture of rational self-control and stoic resignation. So regarded,  
the two poems are taken at the turning point in Wordsworth's life  
and attitude. They seem to mark the beginning of his traditional-  
ism and authoritarianism and the end of the fresh and genuine  
insights of Wordsworth the little child. By this interpretation the  
two poems effectively break the earlier from the later Wordsworth,  
and once this neat distinction has been made it is but a step to the  
easy generalization that the spontaneous gladness of the one was  
desicated by the dour grimness of the other. In this brief study  
there is room for analysis of only one of these poems, though both  
are important illustrations of his calm. What is true about the  
"Elegiac Stanza," however, is also applicable to the "Ode to  
Duty."  
The circumstances behind the composition of the Peele Castle  
stanzas are interesting evidence of the close relation of Words-  
worth's personal need for serenity to the calmness which marks so  
much of the poetry of his great decade. The emotional impetus for  
the elegiac stanzas was the death of Wordsworth's beloved brother  
John, who was lost by shipwreck in 1805. In the letters which  
recount the circumstances of his death, the poet and his sister speak  
repeatedly of their effort to regain their wanted calm so that "the  
time will come when the light of the setting sun upon these moun- 
tain tops will be as heretofore a pure joy." "Time only can give us  
regular tranquillity," Wordsworth wrote, but he derived at least
a temporary consolation from the very example of his brother's death. That "a man of his gentle and meek and happy temper... should... die calm and resigned" was "surely a noble spectacle." 29

The immediate subject of the poem, Sir George Beaumont's painting of a turbulent sea agitated by a violent storm, leads to a contrast of this harsher Nature with the pleasant countenance which she might have continued to wear for the poet had not his soul been "humanized" by the "deep distress" of his brother's death. The poem's moral thus appears to be that a rude and passionate Nature is the true one, that a "tranquil land, beneath a sky of bliss" is a fool's paradise, and that a composure which has not known the inevitable sorrow of humanity is an ivory-tower delusion.

Farewell, farewell the heart that lives alone,
Housed in a dream, at distance from the Kind!
Such happiness, wherever it be known,
Is to be pitied; for 'tis surely blind.

But welcome fortitude, and patient cheer,
And frequent sights of what is to be borne!
Such sights, or worse, are as before we here,—
Not without hope we suffer and we mourn.30

But equally important in the interpretation of the poem is Wordsworth's facing this truth with his accustomed calm:

This, which I know, I speak with mind serene
is the comment on his recognition that with his brother's death there has passed away a glory from the earth. The quiet mood in which the bitter fact is met thus suggests that the poem has much in common with the others which have been examined hitherto. There is one slight difference, however; the "Elegiac Stanzas" are not so much the actual "working-out" process of achieving calm and its accompanying insight as they are the statement of an insight after the quiet mood has been achieved in earlier privacy, as the letters of this period indicate that it was. Hence, unlike "Resolution and Independence," neither extreme of joy or despair is present as an immediately felt mood of the poem. This is the extent of the difference of the "Elegiac Stanzas" from the rest of Wordsworth's verse, and it is one of approach rather than of sub-

30 "Elegiac Stanzas Suggested by a Picture of Peele Castle," II. 59-60.

stance. Even the approach, nonetheless, has much in common with his basic technique of turning his thought upon the polarities of joy and sorrow, of gain and loss, of time past and future. To put it another way, the emotional experience of these stanzas, with the "new control" to which he says he has submitted, is hardly the revelation of a changed direction in his thought. It is instead an experience familiar in its pattern, with something very much of an old control, which has suddenly become all the more important to him because of his brother's death. Once more there has been a resolution into calm of an elation which once had been and a deeper dejection than had yet occurred. The Wordsworth of this poem differs very little in kind or degree from the poet who had walked on Salisbury Plain and had seen guilt and sorrow, or who, in 1798, had written lines so familiar by now that their precise significance is often overlooked:

For I have learned
 To look on nature, not as in the hour
Of thoughtless youth; but hearing oftentimes
The still, sad music of humanity,
Nor harsh nor grating, though of ample power
To chasten and subdue.31

If the "Elegiac Stanzas" and the "Ode to Duty" represent a change in Wordsworth's views, one must be at a loss to account for the central tone of much of his earlier verse. The ministry of fear becomes meaningless, and one must leave unexplained the "wild secluded scene" of Nature's "dark, inscrutable workmanship," reconciling discordant elements into harmony. The "Elegiac Stanzas," in fact, abjure nothing more than what Wordsworth had many times declared to be insufficient.

IV

There is abundant, recurrent evidence of Wordsworth's appreciation of the aesthetic, psychological, and ethical value of tranquility both as a means and as an end. Its known sources were more than the few which have been touched on here. A complete listing would include Nature, books, the Bible, the remembrance of things past, the domestic quiet of his own family, and encounters with the "statesmen" of Cumberland and Westmoreland. Studies of some of these origins have revealed how closely Wordsworth
approached to the philosophical respectability of Platonic and Christian thought, Roman stoicism, and Kantian metaphysics. Such splendid lines as those of the skating incident would suggest, however, that his state of calm was achieved independently through his own experience. It seems that he was able by himself to resolve the tensions of extremes. The excitation of pleasure was quieted and tempered by the acknowledgment of pain into the central calm of meditative serenity. In this state of mind he beheld "the still point of the turning world" wherein lay the heart of life, and from this source he drew his strength and his power. To borrow Arnold's phrasing, it is one of the very chief glories of his poetry that he was able to express so well this kind of experience.

What Wordsworth said himself about his verse and its function in his time may well be remembered on the one hundredth anniversary of his death, for the temper of our own period differs not so much from the spirit of his age. The human mind, he pointed out, was capable of being "excited" without "the application of gross and violent stimulants." One of the greatest services a writer could perform was to enlarge this capacity, especially during a time when "great national events . . . daily taking place, and the increasing accumulation of men in cities" accelerated a "craving for extraordinary incident," and a "degrading thirst after outrageous stimulation." Using terms which are now critically odious, Wordsworth reminded his audience that the pleasure of poetry was intended to refine, to purify, to elevate. In 1848 this was the envoy to his book:

Power hath been given to please for higher ends
Than pleasure only; gladdening to prepare
For wholesome sadness, troubling to refine,
Calming to raise. . . .


The George McLean Harper Papers

BY GILBERT T. DUNKLIN '41

The George McLean Harper Papers,1 presented by Mrs. Harper to the Princeton University Library, comprise a sizeable portion of Professor Harper's notes, manuscripts, publications, and correspondence. These documents will be of interest to anyone who shares Professor Harper's enthusiasm for Wordsworth and the literature of France and England. His collected papers are in many ways an excellent reflection of Princeton's role in some of the major literary events of the past fifty years.

Most of Professor Harper's own manuscripts in the collection have appeared in print either in book form or in the many leading journals to which he was a distinguished contributor. Among these papers is his famous life of Wordsworth, written in his meticulous hand and carefully preserved, as it should be. There are also his notes for his life of Sainte-Beuve and for a "Life of Balzac," which "he did not write because he transferred to the English department," as a slip inserted in the notebook states.2 In addition to such lengthy documents, there are briefer manuscripts of lectures and addresses which Professor Harper delivered to public audiences and to his students at Princeton during his many memorable years as a teacher. On the occasion of the centennial of Wordsworth's death, one of the most interesting is a short paper (post-dated 1901) with the significant title "The Desirability of Making Wordsworth better known, and How to do it."

One set of notes bears the inscription in Professor Harper's hand: "Copy of a MS. put into my hands Sept. 28, 1907, by H. J. Roby, Esq., of Lancefield, Memoirs of William Wordsworth . . . made for her Children, by the late Mrs. John Davy—from 1844 to 1850." A small portion of these reminiscences was first printed by Christopher Wordsworth in the Memoirs of the poet's life which was published in 1851. On the reverse of the last page of his notes


2 These notes were the source of two of his essays, however, one appearing in Masters of French Literature, New York, 1901, and the other in John Morley and Other Essays, Princeton, 1930.
Professor Harper wrote: “Vols. I and II of my ‘Life of WW’ contain extracts from this MS. Enough remains to make a good magazine article, e.g. references to Scott and Coleridge.”

The collection also contains a generous portion of the correspondence which came to Professor Harper through the years from his distinguished friends in America and Europe. Included among these letters are brief notes from Viscount Grey, Thomas Hardy, A. E. Housman, William Dean Howells, and Booth Tarkington. There are several communications from former President Hoover in his capacity as Chairman of the Commission for Relief in Belgium, to which cause Professor Harper devoted so much of his time and energy during the first world war. A series of letters from Robert Bridges ’79, both as a life-long friend and as an editor of Scribner’s, is a delightful revelation of two personal personalities. Of special relevance to Princeton is the correspondence from Professor Harper’s colleagues during the first four decades of the century, when so much was done by all of them to advance scholarship and teaching and to serve the Princeton community of friends, students, teachers, and scholars. The ten brief letters from President Wilson, covering the period 1916 to 1921, are in reply to Professor Harper’s forthright statements of his opinion on American foreign policy during this crucial period. Supplementing as they are with other letters from friends in England and France, and with copies of his public speeches and articles either in manuscript or printed form, they are an effective reminder that George McLean Harper was always in the nation’s service and never forgot the relationship of literature to life.

The more specialized aspects of Professor Harper’s scholarly pursuits are amply represented by letters from outstanding American and European scholars who were the helpful admires of his contribution to learning. Since almost all the important Wordsworthians of the first half of the century are represented in this correspondence, it is itself a kind of index to most of the major scholarship and criticism of Wordsworth and Coleridge. In their references these letters cover a period from shortly after Wordsworth’s death to the latest textual work of Professor De Selincourt, which is now being continued by Miss Helen Darbishire. To have the privilege of reading this correspondence is to witness the discovery, gradual emergence, continual testing, and final acceptance of the essential nature of Wordsworth and Coleridge both as men and as poets. Professor Harper’s correspondents have unknowingly left a delightful record of scholarship and criticism in action. Most of the facts and insights which these letters record (or question) have been incorporated into the final achievement of books and articles, but in their more informal setting of personal enthusiasm, with the freshness of new discovery still persisting, they have a force of interest which must often be sacrificed in the objective treatment of published research. After further arrangement and adjustment, this part of the Harper collection might well have for its title “The Rediscovery of Wordsworth.” Of particular interest are the numerous letters from Ernest Hartley Coleridge, Ernest De Selincourt, Earl Leslie Griggs, H. W. Garrod, Eric Robertson, Edith J. Mowly, Frank Marshall (grandson of Dorothy Wordsworth’s intimate friend, Jane Pollard), Joanna Hutchinson, and, of course, Emile Legouis and Gordon Wordsworth, the poet’s grandson.

The letters which Professor Legouis of the Sorbonne wrote to Professor Harper from October, 1916, until the former’s death in October, 1937, are a detailed record of the two most significant decades of modern Wordsworth scholarship. The correspondence begins with Legouis’ statement of his admiration for Harper’s study of the young, revolutionary Wordsworth at Blois, France, in 1793, and continues through their mutual discovery of Wordsworth’s natural daughter by Annette Vallon, and Harper’s subsequent hypothesis, now almost become fact, of the English poet’s return to France in 1793 when the two nations were at war. This part of the collection also contains transcripts of the 1798 baptismal record of Caroline Vallon and of the official record of her marriage in 1816, under the name of Anne Caroline Wordsworth, to Jean Baptiste Martin Baudouin. As Legouis points out, if Wordsworth’s daughter was not légitime at her birth, she was légitimée by this procedure.

Professor Legouis’ brief but searching comments on the ordeals which all Frenchmen were enduring through the first world war provide a sensitizing undertone for the early part of his correspondence with Professor Harper. One is continually aware that with both of these scholars and teachers of Wordsworth their research was much more than the fascination of detective work. It was an intimate part of their triple allegiance to French, English, and American culture, and Wordsworth was an intrinsic part of their own faith. Just before he died in 1957, Emile Legouis wrote to Professor Harper: “I was very raw when I began to read Words-
worth and had never had a real philosophical training before. . . . He made me think. I had loved other poets before I read his verse but none had yet set me meditating to that depth and extent on nature and on human life."

By far the largest single group of letters in the Harper collection is the extensive correspondence of Gordon Wordsworth with Professor Harper from 1910 to 1935. Addressed as most of these letters are from "The Stepping Stones, Ambleside," and embracing by reference the entire area of Keswick, Grasmere, Rydal Mount, and Hawkhead, they provide a notable account of the persistence of the Wordsworth tradition during the first third of this century. Gordon Wordsworth, if it is not an impertinence to say so, seems to this reader of his letters to have been in many happy ways very much his grandfather's grandson. He was himself a sensitive critic of the poet, a carefully honest guardian of his fame, and a generous intellectual host to those who came to the Lake District. Here again in these letters is an integrated history of Wordsworth-Coleridge scholarship and criticism from the time Professor Harper introduced his proposal for a new life until Gordon Wordsworth died in 1935. One reads with cumulative interest the impressions, mostly favorable and grateful, made upon the co-guardian of the family papers by the achievements of William Knight, Lane Cooper, Ernest Hartley Coleridge, George McLean Harper, Emile Legouis, Ernest De Sélincourt, Edith Morley, A. V. Dicey, Marjorie Barstow, Arthur Beatty, Abbie Potts, H. W. Garrod, Eric Robertson, Helen Darbishire, Catherine Maclean, and others. From the time of Professor Harper's first query as to the possibility, though improbable, existence of manuscripts of The Prelude, through accounts of the arduous labors of Ernest De Sélincourt to provide the famous parallel text of the poem, to the last of many references to the increasing number of visitors to Dove Cottage (in excess of twenty-one thousand in 1938), one receives the constant sense of literary history in the making. Mr. Wordsworth, like Professor Legouis, in telling of things literary and scholarly relates them to the high and low points of the war and the peace. In such comments one feels most strongly the continuance in England of what has been properly called Wordsworth's fortitude.

Though a considerable portion of the letters is devoted to personal matters, the following extracts from the many that could have been chosen are an indication of the interest and pleasure which this correspondence will continue to offer. On April 25, 1911, Mr. Wordsworth wrote to Professor Harper: "I was very glad to hear you . . . are emphasising the fact that Wordsworth's life was not all 'Peace, perfect Peace.' . . . [This] delusion is of course due to an acceptance of one of Matthew Arnold's views of him to the exclusion of others." He goes on to observe:

I doubt if you will find many "genial" traits of his youth. "Engaging" he may have been to those who had ears to hear, but hardly genial I fear. Laburnum anni—he has been dead 61 years today.

A year and a half later (November 7, 1913) there is the following:

I wish you could have been with me today, the most beautiful November day I have ever seen, when I tracked the longloved Duddon from sea to source. Its beauty at times seemed almost past bearing in all the glory of an exceptional autumn. The sonnets vary very much in value but at times rise to great heights of feeling and felicity.

In 1915 Mr. Wordsworth was consulted by Professor Harper about the family wishes in making known the facts of the poet's love affair with Annette Vallon. Mr. Wordsworth's letters on this matter show a fine sense of moral and intellectual integrity, and one respects the serious attitude with which he regarded his own decision. During the early months of 1916 his correspondence echoes an understandable pride in Wordsworth's "Englishness." Professor Harper's "Life," which first appeared at this time, was highly admired by Mr. Wordsworth, but it did not pass uncriticized for its depreciation of the later life of the poet. June of 1917 brings an arresting reminder of the poet's own confidence during the Napoleonic Wars in his nation's inherent moral strength:

I went to your lodgings at Grasmere the other day on a business errand and I do not think I ever before realized how lovely the situation was on a sunny afternoon. . . . The greater the horror of Europe becomes, the greater become the beauty and the apparent peace of this district, but underneath the beauty—and the grief—there seems to me an iron resolution to see this thing through to the end. Of course I cannot speak for the industrial districts, but I believe it to be the same. . . .

Eight years later, three days before the seventy-fifth anniversary of the poet's death, Mr. Wordsworth wrote:

De Sélincourt is here and making steady progress with his Herculean task. He and I had a delightful day on the Hawkhead moors yesterday trying to identify the scene of the "dedication" on the return from the farmhouse dance. We achieved nothing except agreement that a point just South of a line drawn due West from Hawkhead and a mile & a half from it was less open to objection than any other. I doubt if anyone will ever be able to be more definite than that.
Finally, toward the close of 1878, Mr. Wordsworth writes of himself and Princeton and the spirit of the age:

One change I do not like is the disappearance of Gothic from our larger buildings, and I am delighted to see that Princeton has remained faithful to the ecclesiastical style of our younger days, and I congratulate you upon the singular beauty of your new chapel. . . . For myself I remain an unabashed nineteenth-centurion. My only concessions to the twentieth are this typewriter and a couple of gas fires; I have neither car nor wireless nor telephone nor gramophone. . . .

Gordon Wordsworth’s service to the poet’s fame and to the proper interpretation of his poetry consisted primarily in making important material available to scholars like Professor Harper. Future literary historians of the romantic period, however, will find this part of the Harper papers, together with the Legouis letters and the correspondence of Professor Harper’s other friends, an illuminating and stimulating complement to the scholarly achievements of Professor Harper and those who followed the lead of his Wordsworth studies.

FIVE PRINCETON ANECDOTES BY PROFESSOR HARPER†

The following anecdotes about President John Maclean I must have read, but do not remember where. They are in character with the account of him which I heard in my boyhood from my uncle James McLean, of the Class of 1860.

Dr. Maclean, like his predecessors, lived in what is now called the Dean’s House, 75 Nassau Street, near the First Presbyterian Church. He was deeply concerned about the moral conduct as well as the intellectual progress of the students, who were younger and less well behaved than they are now. He not only presided over the faculty, but taught many subjects himself, traveled far and wide in search of funds, and served as proctor. The curfew bell, which now rings out a merely historical reminder at nine o’clock, summoned students in those days to retire to their rooms and stay there.

One night “Johnny,” as he was affectionately called, heard a student raising a rumpus of some kind on the campus after the curfew had sounded. Taking a lighted lantern, he went forth to capture and identify him. The culprit climbed a tree on the front campus. “Johnny” climbed after him, lighted lantern in hand. At this point both memory and credulity fail me.

Energy, versatility, and loving-kindness were the chief traits of Dr. Maclean’s character. The last of these is illustrated by the following story. After retiring from the presidency in 1868, he lived for many years in what was then called Canal Street and is now Alexander Street. One day a young man came to his house begging for money to help him buy a railroad ticket to his home in Georgia or one of the Gulf states. The benevolent old man, who from long experience with young men could tell an honest one from a deceiver, went to the station with this youth and bought him a ticket for the whole distance. After returning to his house it occurred to

† Written by Professor Harper in September, 1941, for the Historical Society of Princeton, N.J.
him that the young man would need something to eat during his long journey; so taking a loaf of bread from the pantry, he hurried down to the station and gave it to the traveler.

I think it was in the autumn of 1881 that President Chester A. Arthur brought his son to Princeton to enter the Class of 1886. They were entertained at "Prospect" by Dr. and Mrs. McCosh. When their presence there became known almost the entire student body assembled before the house, cheering the President of the United States and calling upon him for a speech. He appeared on the porch and complied with this request. He said: "To show my good opinion of the students of Princeton, I am leaving with you the most precious thing I have on earth." Needless to say, young Chester was called "precious thing" throughout his college course.

Once in the early '80s when Dr. McCosh was conducting chapel services, he gave out a hymn which began: "I was a wandering sheep." In his sonorous voice and with deep feeling he read the line, but the applause was so great that he stopped, waited a moment for the noise to subside and then in a loud and angry tone repeated it with immense emphasis: "I was a wandering sheep! And you'll stop that noise." Such were the bad manners of students (sometimes) and the vivid personality of our President.

Matthew Arnold came to America on a lecturing tour in 1889. I had spent many a Saturday evening with Professor Winans reading Arnold's poetry and his essays, and we naturally desired to have him speak in Princeton. So I got in correspondence with his lecture bureau, secured the Second Presbyterian Church as an auditorium, advertised the event, and persuaded some of my classmates to serve with me as ushers. On the date set, Mr. Arnold was in the Jersey City railroad station waiting for his train to Princeton, when he met an official of the road or a friend of an official, who arranged to have an earlier express train stopped at Princeton Junction, not realizing there would be no "little" train at the Junction to meet an express. Mr. Arnold had accepted an invitation to be the guest of Dr. McCosh. When Dr. McCosh's carriage met the "little" train at the Princeton station, of course Mr. Arnold was not there, but when the coachman was driving into the grounds of "Prospect," a tall figure was seen descending from a hay wagon at the other end of McCosh Walk. Despite this inauspicious arrival, the lecture was a great success, the church being crowded and the speaker's delivery not as bad as it was described in a Chicago newspaper, which said that as he bent his tall figure to read his manuscript and then straightened up to utter his sentences, Mr. Arnold looked "like a bird picking grapes off a trellis."

Next day Dr. and Mrs. McCosh invited the senior class to meet the distinguished visitor. We crowded around him in the library at "Prospect," and I am ashamed to say we questioned him, not about literature or dogma, but about football as played in England, for many of us thought of him only as the son of Thomas Arnold, Headmaster of Rugby School, and were curious to know the rules of the "rugger."

A CURATOR FOR THE STAMP COLLECTION

At a luncheon meeting held at Princeton in November, 1929, the Philately Committee of the Friends of the Princeton Library, consisting of William H. Tower '94 and E. L. Pierce (Graduate School '29), met with members of the Library staff to discuss plans and policies for the Library's Stamp Room. As a result of this meeting, A. S. Arnold of Menchen, New Jersey, was named curator of the stamp collection. Mr. Arnold, who is the father of a Princeton graduate, James R. Arnold '43, and a collector of wide experience, has generously offered his services to the Library on a voluntary part-time basis. Thanks to this, it has been possible to open the Stamp Room every Thursday morning from nine until twelve and at other times by appointment, with the curator available to those who may wish to discuss stamp collecting with him. Mr. Arnold has already prepared an interesting exhibit illustrating the early history of the postal system in the United States.

COLLECTOR'S CHOICE

The Committee on Collectors and Collecting of the Friends of the Princeton Library has organized a series of loan exhibits entitled "Collector's Choice." Since November a special case in the Library's Exhibition Gallery has featured each month a notable item, or group of items, lent from the private collection of a Princeton alumnus. The selections of the Committee have been strictly limited to items of quality and rarity. Students, alumni, and other visitors have thus had an opportunity to see books, manuscripts, and other material of special interest which are not in the Library's possession.
The first exhibit in the series, on display from November 15 to December 15, consisted of two leaves from William Caxton's *The Recuyell of the hystories of Troye*, the first book printed in the English language, lent by Robert H. Taylor '30. From December 15 to January 15 three Renaissance books with woodcuts depicting the Nativity were lent by Sinclair Hamilton '06 from his collection of early illustrated books. The first five editions of Izak Walton's *The Compleat Angler* and a book from Walton's library with his autograph on the title-page, lent by Carl Otto v. Kienbusch '06, comprised the third "Collector's Choice" exhibited from January 15 to February 15.

It is hoped that the monthly "Collector's Choice" will not only add variety to the Library's regular exhibitions but will also show how varied are the collecting habits of the Princeton family. It is also hoped that it may acquaint collectors with each other's acquisitions and stimulate undergraduate enthusiasm for collecting manuscripts and books as a pleasure to themselves and a service to later generations.

The Committee on Collectors and Collecting of the Friends of the Princeton Library will welcome suggestions from collectors concerning books, manuscripts, and objects of historical interest suitable for inclusion in this series of exhibits. Correspondence may be addressed to the Chairman of the Committee, Edward Naumburg, Jr., 175 West 93rd Street, New York 25, N.Y.

58 UNIVERSITY PLACE

On the twenty-second of September the 1949-50 program of the Graphic Arts Division was inaugurated with the lending to undergraduates of five hundred framed prints from the Print Club's lending collection. In connection with an exhibition of calligraphy held during October, Arnold Bank, calligrapher and lecturer at the Art Students' League of New York, gave on the twenty-fourth of the month a calligraphic demonstration. During November a selection of important photographic work, lent by the Museum of Modern Art, was on exhibition. On the sixteenth of November Ralph Steiner gave an illustrated talk on photography. The annual undergraduate photographic contest and exhibition opened on the twenty-first of the month. Sixty-five photographs, the work of eleven contestants, were selected for exhibition. The first prize was awarded to Arthur D. Haas '51, the second prize to William B. Hall '47, and the third prize to James C. Warren, Jr. '49. December brought a colorful exhibition of serigraphs and, on the fifth, a demonstration of the making of a serigraph by Harry Shoker. The annual exhibition of work by Princeton artists—paintings, drawings, prints, and sculpture—was held from the eighth of January to the twenty-ninth.

Mr. Adler's seminar, "An Introduction to the Study of Prints," drew an exceptionally large number of applicants for the fall series of meetings. The Colophon Club, a group of undergraduates meeting each week under the guidance of Mr. Adler to discuss book collecting, held its first meeting of the term at 58 University Place on the twelfth of October. —Harvey Robbins '50

EXHIBITIONS

A selection of books and prints from the Library's Cruikshank and Rowlandson collections was on display from August the first to October the tenth in the Exhibition Gallery of the Library. "Drawn from Life by S. J. Woolf," a loan exhibition of about forty original charcoal portraits of contemporary notables by the late S. J. Woolf (most of which were reproduced in the magazine section of *The New York Times*, 1928-1948), was shown from October the tenth to November the fifteenth.

"The Golden Age of Persian Literature, 1000-1500 A.D.," an exhibition of illuminated manuscripts and miniatures from the Garrett Collection of Islamic Manuscripts, arranged in honor of the University's distinguished guest, His Imperial Majesty Mohammed Reza Pahlavi, Shahinshah of Iran, remained on view from November the twenty-second to January the seventh. Two manuscripts lent by the John Work Garrett Library, an elaborately illuminated eleventh-century manuscript known as "The Golden Koran," and a fifteenth-century *Zafar-Nama* famed for its miniatures by the Persian artist Bihārī, were included in the exhibition.

A number of smaller exhibitions were arranged during the fall and winter terms, either as illustrative exhibitions for courses or to commemorate significant anniversaries. Among these were an exhibition of early editions of Edgar Allan Poe, an exhibition to celebrate the four hundredth anniversary of the first printing of the Book of Common Prayer, as well as exhibitions of the works of Thoreau and Balzac. Scene designs by Charles E. Fehon '50, done for the Theatre Intime and the University Players, were shown in the William Seymour Theatre Collection. Exhibitions
in the Princetoniana Room included “Football at Princeton” and “Triangle Club Shows, 1888-1949.”

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Thanks to the Catalogue of Books in the Library of The College of New Jersey printed by order of the Trustees in 1760 (and reprinted by the Friends of the Library in 1949), detailed information concerning the original Princeton Library has survived. We are less fortunate, however, in respect to the books themselves—for the military occupation of Nassau Hall during the Revolution and a disastrous fire in 1862 destroyed almost all but a handful of the original volumes. (The survivors have been described by Julian P. Boyd in his foreword to the 1949 reprint of the 1760 Catalogue.) Nevertheless, it has been possible to assemble in the College of New Jersey Room, located at the entrance to the Exhibition Gallery of the Firestone Library, an eighteenth-century library comprised of books once belonging to Governor Belcher, the Library’s first benefactor, to President Jonathan Edwards, and to President John Witherspoon. Although this is not actually the original College of New Jersey Library, it provides a contemporary counterpart, sentimentally associated with the early years of the College. The majority of these books are from the personal library of John Witherspoon. In 1812 the Trustees of Princeton purchased the library of Samuel Stanhope Smith, which included over three hundred books once in the possession of the latter’s father-in-law, President Witherspoon. These books, most of which bear Witherspoon’s signature, have been identified and reassembled in the present College of New Jersey Room, in an appropriate setting which includes Witherspoon’s desk, a portrait of Governor Belcher, and other objects associated with early graduates and officers of the College. Not all of Witherspoon’s books, of course, came into the College Library with the 1812 purchase. Indeed, only in 1949 has one of them been reunited with its companions. This is a copy of Volume I of the third edition of Miscellanea Curiosa, London, 1746, which the Library was able to acquire from a private collector who was kind enough to call our attention to it.
John Witherspoon’s signature appears on the title-page of the book, together with those of “W. Ramsay” and “J: Alexander,” while on the back flyleaf is the additional notation: “Mr. John Witherspoon Anno Domini 1762.” Presumably, therefore, the book belonged to Witherspoon while he was still in Scotland and before he came to America.

The Sinclair Hamilton Collection, exemplifying the work of American book illustrators and wood engravers from 1670 to 1870, is constantly growing in scope and comprehensiveness thanks to the generosity of Mr. Hamilton. Among the notable recent additions is a copy of a rare broadside, *The Last Words of William Huggins and John Mansfield*, printed by Isaiah Thomas in Worcester, Massachusetts, in 1783. This broadside is listed as No. 2360 in W. C. Ford’s *Broadside, Ballads, etc. Printed in Massachusetts, 1699-1800* (Massachusetts Historical Society, 1924), which records but a single copy—that in the American Antiquarian Society at Worcester. The woodcut of a hanging, which illustrates the broadside, had previously been used by Isaiah Thomas in 1779 to accompany a poem by Robert Young entitled *The Dying Criminal*. But, as the present publication describes the hanging of two men, the thrifty Worcester printer was obliged to add a section to the cut, on the left-hand side, in order to include the second criminal.

A notable addition to the Library’s material relating to foreign finance was made in the gift by Mrs. Edwin W. Kemmerer and Donald L. Kemmerer, 27 of the papers and reports of the late Professor Edwin W. Kemmerer. Professor Kemmerer, who died in December, 1945, was the first Walker Professor of International Finance at Princeton and the organizer and first director of the International Finance Section of the University. He served as financial adviser to many countries and formed numerous commissions of experts to investigate and report on currency and fiscal reforms. Chile, Colombia, Mexico, Peru, Poland, South Africa, China, the Philippines, and Turkey were among the countries which requested his advice. The collection presented by Mrs. Kemmerer and her son consists of Professor Kemmerer’s own copies of the reports of fourteen commissions, together with two hundred pamphlet boxes of reports and memoranda used by the commissions. At the request of the donors, the material is being kept as an archive in the Benjamin Strong Collection, where it can be readily consulted by students of international finance.
Of the younger American poets who have established themselves since the War none has received such universal critical acclaim as Karl Jay Shapiro. A member of the Princeton Faculty who has recently written about Mr. Shapiro's work discovered that rare volumes of his verse were not in the Princeton Library. On writing to Mr. Shapiro to ask if there were any possibility of acquiring these books, he received the gracious offer of a gift to Princeton of the Poems, Baltimore, 1935. This book, with an inscription by Mr. Shapiro, has been presented to the Library. The other volume, The Place of Love, published in Melbourne in 1942, is of such rarity that it will probably be a long day before the Library possesses a copy.

Robbins Milbank '25 and Samuel R. Milbank '27 have presented to the Morris L. Parrish Collection a group of seven books by Charles Dickens from the library of their father, the late Albert G. Milbank '96, a Trustee of the University. Included in the gift are editions and variants not previously represented in the collection. Especially noteworthy are the scarce first American edition of The Posthumous Papers of the Pickwick Club, Philadelphia, 1836-37; Oliver Twist, London, 1838, the first edition, with the cancelled "Fireside" plate and with the imprint at the foot of the spine; and a "proof copy" of The Haunted Man, London, 1848.

A recent addition to the collection on the art of the book in the Graphic Arts Division, purchased on general Library funds, is a seventeenth-century English "double" book in an embroidered binding. The term "double" is applied to a single volume containing two books which have been bound together side by side with their fore edges facing in opposite directions. The Princeton "double" book contains the New Testament and the Book of Psalms, both of which were printed in London in 1625, and measures 4 1/4 by 2 7/8 inches. The binding has a canvas base covered with silk, on which an embroidered design has been worked with threads of colored silk and silver. The central design on each cover—a rather fanciful whale—is supplemented by parrots and flowers. On the spines of the two books are four panels, each containing a flower. All six edges are gilt and gauffered and show signs of having been colored. The front flyleaf of the New Testament bears the autograph signature of S. T. Lister. According to Cyril Davenport's English Embroidered Bookbindings (London, 1899), "double" books were in some demand in the seventeenth century, but they certainly are not common today.
CONTRIBUTIONS

Contributions totaling $935.00 have been received from Friends. The manuscript of *The Testament of John Davidson* was purchased with the assistance of J. Harlin O’Connell ’14, Bernhard K. Schaefer ’20, Willard Thorp, and J. Benjamin Townend ’30. Oscar M. Kilby ’19 enabled the Library to acquire an important group of letters of John Butler Yeats. Alfred C. Howell made it possible for the Graphic Arts Division to secure a copy of the handsome Bible designed by Bruce Rogers and printed by A. Colish in 1949 in an edition of 975 copies. A copy of Beardsley’s *The Story of Venus and Tannhäuser*, New York, 1917, was added to the Gallatin Beardsley Collection as the result of the contribution from A. E. Gallatin. Carl Otto v. Kienbusch ’26 enabled the Library to purchase two letters of James McCosh to Noah Porter. Robert C. McNamara ’09 continued his support of purchases in the field of the graphic arts. Arthur M. Mizener ’30 added to the Mizener Fund for the purchase of modern poetry.

GIFTS

The Library has received many gifts from Friends but space permits separate mention of only a few. When Robert Garrett ’97 presented his manuscript collections to Princeton University, he gave to the Institute for Advanced Study a collection of over 265 Mayan manuscripts, stipulating that if it should be determined that research in Mayan culture would not be undertaken by the Institute, the manuscripts should then be turned over to the University. The Institute has transferred to Princeton these manuscripts, and as a consequence the Mayan collection has rejoined Mr. Garrett’s other manuscript collections now in the University Library. Imrie de Vechg presented an important group of some sixty books, consisting mainly of early works in the fields of science, law, and economics. This generous gift will be described more fully in the spring issue of the *Chronicle*. Sinclair Hamilton ’66 continued to enlarge the Sinclair Hamilton Collection of American Illustrated Books by the presentation of a large number of volumes. To the Graphic Arts Division he gave also 250 wood engravings after drawings by Winslow Homer. The Library received from Mrs. Edwin W. Kemmerer and Donald L. Kemmerer ’27 the papers of the late Professor Edwin W. Kemmerer. Henry N. Paul ’84 presented thirty-odd editions of English plays published in the seventeenth and eighteenth centuries. A collection of 84 Japanese prints, together with six books on Japanese prints, came from Kenneth H. Rockey ’18. John S. Van Neste ’97 gave one hundred volumes on chemistry, geology, mineralogy, and related subjects.

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Founded in 1960, the Friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts and other material which could not otherwise be acquired by the Library.

Membership is open to anyone subscribing annually five dollars or more. Checks payable to Princeton University should be mailed to the Secretary. Members receive "The Princeton University Library Chronicle" and publications issued by the Friends have access to the facilities of the Friends' Room in the Firestone Library, and are invited to participate in meetings and to attend special lectures and exhibitions.

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