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Catalog of the Peal Exhibition: William Wordsworth

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William Wordsworth

Unlike Samuel Taylor Coleridge and Robert Southey, his colleagues in the "Lake School" of poetry, William Wordsworth was from childhood intimately associated with the picturesque and mountainous region of northwestern England that contains the country's principal lakes, including Windermere, Grasmere, Derwentwater, and Ullswater. In fact, this lifelong connection led James Russell Lowell to dub Cumberland, Westmoreland, and part of Lancashire "Wordsworthshire."

Wordsworth (1770-1850), born at Cockermouth, Cumberland, lived, studied, and roamed in the area until 1787, when he entered St. John's College, Cambridge. However, he disliked the curriculum, the methods of examination, and the compulsory attendance at chapel, preferring in their stead independent study and ramblings near the town. Once, while in his native district on holiday, he attended a dance that lasted into the early morning. As he walked home he was captivated by the beauty of the dawn and the sights and sounds of the countryside. He felt that nature was reproaching him for the time he had wasted on empty pursuits, and, as he recorded in *The Prelude* (IV, 333-38), he sensed that somehow he had been assured that he should be, "else sinning greatly, / A dedicated Spirit." Thereafter, he consecrated his life to poetry.

In the summer of 1790 Wordsworth and his closest college friend, the Welshman Robert Jones, made a walking tour through France and the Alps, described in *The Prelude*, VI. (Thomas De Quincey estimated that by the age of thirty-five Wordsworth had walked between 175,000 and 180,000 miles.) The mountain scenery greatly impressed him, but he was especially struck by the celebrations marking the first anniversary of the fall of the Bastille. He graduated from Cambridge in 1791 with no prospects for supporting himself. After a walking tour with Jones of North Wales (the occasion of the ascent of Mount Snowden in *The Prelude*, XIV), he returned to France late in the year to prepare himself for the occupation of travelling tutor. He spent more than a year there, mostly at Orléans and Blois. Hitherto little interested in politics,

Wordsworth, caught up in the intense revolutionary excitement, attached himself to the Girondist party, educated in its doctrines by the group's local leader, Captain Michel Beaupuy. Wordsworth came to view the *ancien régime* as a system of terror and corruption, and as a "democrat," he championed the radical actions that he thought would inaugurate an era of truth, freedom, and reform.

In Orléans, amatory as well as republican affairs occupied his time. A passionate liaison with his French tutor, Annette Vallon, resulted in the birth of a daughter in December 1792. He acknowledged the child's paternity and had her baptized Anne Caroline Wordsworth. Deeply in love, William and Annette intended to marry, but financial difficulties forced him to leave the country at the end of 1792. Great Britain's declaration of war against France the next year thwarted his return. Nevertheless, he continued to provide Annette and her daughter with whatever his modest means would permit.

In 1793 he published his first serious poetical works, *An Evening Walk* and *Descriptive Sketches*, both written in rhymed couplets. The English war effort and the French Reign of Terror soured his republican sympathies. "Sick, wearied out with contrarities," he "yielded up moral questions in despair" (*The Prelude*, XI, 304-5). As feeling had betrayed him in both his political and personal lives, he briefly adopted the ultra-rationalistic philosophy of William Godwin, as expressed in his *Enquiry Concerning Political Justice* (1793), and the anti-sentimental psychology of David Hartley.

His fortunes brightened in 1795 when a legacy of nine hundred pounds enabled him to settle at Racedown, Dorset, with his sister Dorothy (1771-1855), who then began her long career as his confidante, inspiration, and secretary. There he continued to write poetry and to recover his emotional equilibrium, Dorothy's delight in nature reawakening his own. The rise of Napoleon and France's invasion of Switzerland cooled his faith in the Revolution, and as he grew older he became increasingly conservative in political matters.

Wordsworth's early poems won the admiration of Samuel Taylor Coleridge, and in 1795 the men met in Bristol. To continue the association, Wordsworth and his sister moved two years later to Alfoxden House, Somerset, in the neighborhood of Nether Stowey, where Coleridge then lived. Their intimate, daily companionship in the marvelous year of 1797-1798 resulted in Wordsworth's "Tintern

Abbey," Coleridge's *The Rime of the Ancient Mariner*, and the other poems that comprised the *Lyrical Ballads*, published anonymously in 1798 (item 2).

Public appreciation of early ballads had been growing since the appearance in 1765 of Bishop Thomas Percy's *Reliques of Ancient English Poetry*. The title of Wordsworth and Coleridge's collection stressed both the narrative quality of much of their work, characteristic of the true ballad, and the expression of feeling, typical of the lyric. They agreed that they would each approach poetry from a different angle. Wordsworth would take humble themes and make them seem magical, while Coleridge would render supernatural subjects real. According to the advertisement to the first edition of the *Lyrical Ballads*, the poets sought "to ascertain how far the language of conversation in the middle and lower classes of society is adapted to the purposes of poetic pleasure." Of the twenty-three poems in the volume, Coleridge contributed four, Wordsworth the rest, including "To My Sister," "We Are Seven," "Lines Written in Early Spring," and "The Idiot Boy," always one of Wordsworth's favorites.

The book received mixed notices, professional critics reacting coolly, poets and writers proclaiming its greatness. The essayist William Hazlitt recalled that when he heard Coleridge read aloud from the *Lyrical Ballads*, he was overwhelmed by "the sense of a new style and a new spirit in poetry," with something of the effect "that arises from the turning up of the fresh soil, or of the first welcome breath of spring." The edition sold out in two years.

To the second printing (2 vols., 1800) Wordsworth appended a Preface in which he expounded his poetical principles. Despite his protestation that he "never cared a straw about the theory," he devoted considerable thought to the Preface, revising it in 1802 and 1805. The work attacked the artificiality of neoclassical literature, with its "poetic diction" of elevated vocabulary and inflated rhetoric. In its stead Wordsworth advocated "a selection of language really used by men." In practice he did not reproduce exactly the dialects and linguistic imperfections of his humble characters, but in his poetry he did employ words and phrasing that approached standard English. He also exalted "humble and rustic life" as the proper subject matter for verse. Such people and settings, heretofore relegated to low comedy, possessed for Wordsworth an intimate contact with beneficent nature.

Wordsworth defined good poetry as "the spontaneous overflow

of powerful feelings." However, he expected the poet to reflect at length on his material, so that the strong emotion he recorded in his verse was that "recollected in tranquility." The object of poetry was "truth, not individual and local, but general, and operative," truth "carried alive into the heart by passion." Although urging the use of the language of prose in poetry, Wordsworth determined to retain meter. Its regularity tended to temper and restrain the passion and could transform a distaste for excited expression into a feeling of pleasure.

The Preface arose from Wordsworth's conversations with Coleridge, but Coleridge was never totally satisfied with his friend's remarks on diction, and in the *Biographia Literaria* (1817), he discussed and criticized them in detail.

While on a tour of Germany with Dorothy and Coleridge in 1798-1799, Wordsworth began his autobiographical poem in blank verse, *The Prelude; or, Growth of a Poet's Mind*. He completed it in 1805, but continued to revise the unpublished work during the remainder of his life. He addressed the entire poem to Coleridge, who was living in Malta for his health during most of the time *The Prelude* was composed. Wordsworth read him the piece over a period of about two weeks, ending on 7 January 1807. That same evening, to mark the occasion and to record his impressions, Coleridge wrote the poem "To William Wordsworth," beginning "Friend of the wise! and Teacher of the Good!" Wordsworth determined never to publish the work in his lifetime. His nephew Christopher Wordsworth brought it out soon after his death in 1850; his widow provided the title (item 4).

The Prelude does not represent a literal autobiography, for Wordsworth omitted, transposed, and telescoped much that happened to him. As its subtitle suggests, the poem especially explores the psychology of the poet, determining what forces encouraged and molded his poetic utterance. Wordsworth successively recalls his childhood, school days, first impressions of London, his initial visit to France and the Alps, his residence in France during the Revolution (but not his relationship with Annette Vallon), the impairment of his imagination and its restoration, under Dorothy's care, through intercourse with nature, and his reactions to these varied experiences. He details the development of his love for mankind and for "the unassuming things that hold / A silent station in this beauteous world."

In 1799 Wordsworth and his sister settled at Dove Cottage,

Grasmere, in the Lake District. Coleridge soon moved nearby, into Greta Hall, Keswick, and fell in love with Sara Hutchinson, who became Wordsworth's sister-in-law in 1802 with his marriage to Mary Hutchinson, a Lake Country girl he had known since childhood. The Southey's came to reside in Greta Hall the following year.

Wordsworth had written much of his best poetry by 1807 when he published *Poems, in Two Volumes*, including "Resolution and Independence," "My Heart Leaps Up," and a collection of sonnets that established him as the first great sonneteer since Milton. In his ambitious pseudo-Pindaric ode "Intimations of Immortality," he muses that although his eye beholds the beauty in nature, his heart can no longer feel the rapture such scenes formerly brought it. He also reflects that one's birth into this world represents but the soul's passage from Heaven to temporary residence in the flesh: ". . . trailing clouds of glory do we come / From God, who is our home." As a person gets older, he loses much of this heavenly glory, and as the "vision splendid" gradually fades, he finds himself in the drab, everyday world. But his mature imagination recognizes the truth of immortality, which allows him to accept the transience of "splendour in the grass," sustained as he is by the "faith that looks through death."

For a number of years Wordsworth sought a government post, and in 1813 he was appointed Distributor of Stamps for Westmoreland, which brought him £400 to £600 a year. At that time he and his family moved to Rydal Mount, his permanent home until his death. The repetition of Wordsworth's confidential remarks about Coleridge's drug use estranged the friends for a number of years, but even after their reconciliation, they could not reestablish their former intimacy and creative stimulation. After 1815, the year he published *The Excursion* and the first collected edition of his poetry, his creative powers declined noticeably. As he himself observed in *The Prelude*,

The days gone by
Return upon me almost from the dawn
Of life: the hiding-places of man's power
Open; I would approach them, but they close.
I see by glimpses now; when age comes on,
May scarcely see at all.

(IV, 277-82)

Coleridge's discussion in the *Biographia* did much to publicize Wordsworth's genius. By the 1830s he had become a literary institution. Visitors and tourists, Keats among them, thronged to his home on what Charles Lamb termed "gaping missions." There were sometimes thirty pilgrims in a day, and Wordsworth, always parsimonious, might charge them for tea.

The significant verse of his later years is largely in sonnet form. In the thirty-four poems comprising *The River Duddon* sequence (1820), he follows the Lake Country river from its rise at Wrynose Fell to its mouth at the Irish Sea. *Ecclesiastical Sonnets* (1822), numbering one hundred thirty-two in the final edition, traces the history of the Church of England. He published his last volume, *Poems Chiefly of Early and Late Years*, in 1842. He also resigned his position in the stamp office and received a civil-list pension. Following the death of Robert Southey in 1843, Wordsworth was appointed Poet Laureate, a position he accepted on the condition that he not be expected to produce "official" verse unless an occasion of national importance sincerely moved him. Honors could offset only partially the sadness that clouded his final years. He had to cope with the physical and mental decline of his sister Dorothy and with the death in 1847 of his beloved daughter Dora.

Younger poets like Robert Browning in "The Lost Leader" (written in 1843) might attack him for his shift from ardent radical to political conservative, but for the general public, the elderly Wordsworth became a venerable and respected figure in English letters. His death on 23 April 1850 appropriately coincided with the anniversary of the demise of his namesake William Shakespeare. At his request he was buried at Grasmere, beneath a headstone of characteristic simplicity.

1. GILBERT BURNET. *The History of My Own Time*. 2 vols. London: Thomas Ward, 1724 (Vol. 1).

Burnet (1643-1715), a popular preacher from Scotland, was offered four bishoprics before he was twenty-nine. These he refused, and in 1674 he was dismissed as the king's chaplain for criticizing Charles II's profligacy. Retiring to Holland he became an adviser to William of Orange, whom he accompanied to England after the Glorious Revolution. In 1689 the new king appointed him Bishop of Salisbury. His *History* is occasionally gossipy and

anecdotal, but generally credible. The volume on display belonged to William Wordsworth's set and bears the signature "W. Wordsworth" at the top of the title page.

The William Wordsworth copy. Peal 8,131.

2. WILLIAM WORDSWORTH and SAMUEL TAYLOR COLERIDGE. *Lyrical Ballads, With a Few Other Poems*. London: J. & A. Arch, 1798.

First edition, second issue. The first edition, first issue has a Bristol imprint. Joseph Cottle, the original publisher of *Lyrical Ballads*, was a minor poet and the friend of Wordsworth, Coleridge, and Southey. He had five hundred copies of the book printed, but soon after it appeared, he gave up his business as a publisher and bookseller in Bristol. He disposed of his stock with a London publisher who had a new title page printed for the *Lyrical Ballads* with his name on it.

The C.H. Wilkinson copy. Peal 12,353.

3. WILLIAM WORDSWORTH. *The Miscellaneous Poems*. 4 vols. bound into two. London: Longman, Hurst, Rees, Orme, and Brown, 1820.

From the library of John Scott (1783-1821), editor of *The Champion* and *The London Magazine*. He counted as friends Wordsworth, Lamb, De Quincey, and many of their circle. Vol. 1 is inscribed on the flyleaf "from the Author."

The John Scott copy. Peal 12,209.

4. WILLIAM WORDSWORTH. *The Prelude; or, Growth of a Poet's Mind: An Autobiographical Poem*. London: Edward Moxon, 1850.

This copy has a presentation inscription from the author's widow: "Capt. C. Robinson, / an affectionate Memorial / from Mary Wordsworth / Rydal Mount / July 17th 1850." Tipped into the book is a letter Wordsworth wrote from Rydal Mount to Lady Frederic Cavendish-Bentinck in July or August 1846, regretting that he cannot make a visit. The inscription on the title page is in an

unknown hand.

The C. Robinson copy. Peal 10,872.

5. CHRISTOPHER WORDSWORTH. *Memoirs of William Wordsworth, Poet-Laureate, D.C.L.* 2 vols. London: Edward Moxon, 1851.

In reviewing this work by Wordsworth's nephew, Canon of Westminster, *The North American Review* noted that the author had discharged his task "in a manner which leaves no room for future biographers." *The London Literary Gazette*, however, complained that there was "nothing to commend in these volumes on the score of critical acumen. . . . On the whole, these are two ponderous and unattractive volumes. . . . Something of this is due, no doubt, to the unskilfulness of the biographer." In the opinion of *The London Quarterly Review*, Dr. Wordsworth failed to convey "an adequate idea of his uncle's character and career."

The Frederic Straker copy. Peal 9,240-9,241.

6. WILLIAM WORDSWORTH. A.L.s. to Allan Cunningham, 12 June 1822.

Cunningham (1784-1842) worked as the secretary and the Superintendent of Works for the sculptor Francis Chantrey from 1814 to 1841. A minor poet, he published a number of songs and ballads in 1809. His drama, *Sir Marmaduke Maxwell*, appeared in 1822. In 1829 and 1830 he edited *The Anniversary*, an annual. Between 1829 and 1833 he wrote his *Lives of Eminent British Painters, Sculptors, and Architects*, and in 1834 published an edition of Robert Burns. Writing from Rydal Mount Wordsworth mentions that he recently fell from his horse and was "so much hurt" in the head that he "could not return home for more than a fortnight." The more Mrs. Wordsworth is "familiar" with Chantrey's bust of her husband, "the more she likes it," as is the case with the rest of the household. He feels that his own opinion "can be of little value, as to the likeness—but as a work of fine art" it seems "fully entitled to that praise which is universally given to Mr Chantrey's labours." The "state" of his eyes has prevented him from becoming "acquainted with more than a few of the first scenes" of Cunningham's play, with one of the ballads, and with

the songs. He thus cannot accompany his thanks "with those notices which to an intelligent Author give such an acknowledgement its principal value." However, some of Cunningham's songs appear to him "full as good as those of Burns, with the exception of a *very* few of his best."

Peal 9,549a.

7. WILLIAM WORDSWORTH. A.L.s. to Allan Cunningham, 19 March 1835.

Wordsworth thanks Cunningham for a copy of his edition of Burns. He also states that it would give him "much pleasure to be of any use" to Cunningham in his "meditated Edition of the Poets," but he is not "aware" how he can, except by voicing his opinion "as to the Authors which it might be expedient to add" to the selection, "or to exclude." This, "after conference with Mr Southey," he "should do with great pleasure."

Peal 9,549h.

8. WILLIAM WORDSWORTH. A.L.s. to Mrs. Locock, 22 November 1840.

Writing to the wife of one of Queen Victoria's physicians, Wordsworth refers briefly to his and his son's "late escape from extreme danger," the "main particulars" of their accident having been "correctly given in the Newspapers." Near Keswick, a speeding mail coach failed adequately to pass the Wordsworths' gig on a narrow road bordered on one side by a wall. They were consequently "driven through" a small gap in the wall "into the plantation better than three feet below the level of the road." He reports that their situation "was truly frightful but through God's mercy," neither he nor his son was injured seriously, although he was "somewhat shaken among the stones of the wall as they fell around" them. When he and Mrs. Wordsworth next visit London, they will have "good pleasure" in paying their "respects" to Dr. and Mrs. Locock, "as new Acquaintances whose friendship, advanced in life" as the Wordsworths are, they "should be happy to cultivate." It "rejoiced" Wordsworth that the country's "young Queen," Victoria (1819-1901), who had acceded to the throne in 1837, had

been "carried happily, as appears, through her 'travail,' " the birth on 21 November of the Princess Victoria (1840-1901). Wordsworth muses that "a Prince would no doubt have been more welcome," but they must be "thankful for what God sends." Prince Albert Edward was born the following November; he succeeded his mother in 1901 as King Edward VII.

Peal 10,665.

9. Envelope, addressed to Mrs. Locock, for item 8. The cover carries the autograph signature "Wordsworth" as well as a one-penny black, the first postage stamp ever issued, introduced by Sir Rowland Hill in 1840.

Peal 10,665.

10. WILLIAM WORDSWORTH. A.L.s. to William Wordsworth, Jr., 24 June 1835.

This letter announces to Wordsworth's son William (1810-1883) the death of his Aunt Sara Hutchinson, with whom Coleridge had once been deeply in love. "She never regained her strength" after suffering from a "severe fever," and on 23 June "it pleased God that she should depart this life." Wordsworth eulogizes her as "an excellent woman," who her survivors "trust" is "among the blessed." Wordsworth hopes that his son will attend the funeral. He closes with the request that they "all be good to each other." The occasion brought forth from Robert Southey a tribute that testified to the thirty-year intimacy between the two families. In a letter of 1 July 1835 to Mrs. Thomas Hughes he stated that Miss Hutchinson "had lived a life of single blessedness, living about with her friends and relations, each wishing to keep her longer, for she was a comfort and a blessing to them all. . . . She loved us dearly,—no one indeed could love us better, and very few knew us so well."

From the collection of Mrs. H.V. Harrop. Peal 10,790.

11. WILLIAM WORDSWORTH. L.s. (text in Mrs. Wordsworth's hand), to unnamed correspondent, 22 December 18--.

Wordsworth expresses his appreciation for the "elegant present" of *The Amaranth*, a literary annual, which he pronounces "a very

splendid book" that will be "much admired as it deserves to be." He has "perused" only "a few of the pieces in the volume," but as far as he can judge, "they appear to be of great merit.—& the very names of most of the Authors are a sufficient guarantee for the value of their contributions." *The Amaranth; A Miscellany of Original Prose and Verse. Contributed by Distinguished Writers*, first appeared in 1839 under the editorship of Thomas Kibble Hervey (1799-1859), later the editor of *The Athenaeum* (1846-1853), and perhaps Wordsworth's correspondent.

Peal 11,452.

12. WILLIAM WORDSWORTH. A.L.s. to Samuel Carter Hall, 5 June [ca. 1828].

Hall (1800-1889) served for a time as literary secretary to the Italian writer Ugo Foscolo and worked as a reporter in the House of Lords. From 1826 to 1837 he was the editor of the annual *The Amulet; or, Christian and Literary Remembrancer*. He compiled books on baronial halls, British ballads, and English poets and artists, and collaborated with his wife on several works, including an illustrated volume on Ireland. Wordsworth admits in his letter that he has always had "a strong aversion" to annuals because they have "destroyed the sale of several Poems" which originally brought "substantial profit to their Authors." Thus he must decline Hall's request for one of his poems for publication in such a volume, the "Invention of some evil spirit (a German one)," he believes. Even "the best terms" Hall can "afford" are "below" what Wordsworth can bring himself to accept.

From the collection of F.M. Dawkins. Peal 10,793.

13. WILLIAM WORDSWORTH. A.L. to Allan Cunningham, [December 1828?].

In response to Cunningham's request for a contribution to an annual he is editing, Wordsworth replies that he has a prior "engagement" with *The Keepsake*, a literary annual then edited by Frederic Mansel Reynolds, for twelve to fifteen pages of verse, for which he will receive one hundred guineas. He is to submit material "to no other work at a lower rate," but if any editor were to tender

as much, he was "at liberty to take it." Should Wordsworth accept an offer of fifty pounds for seven pages, he would violate this agreement. He realizes, however, that editors pay "full as much" for his name as for his verses, "and this would sink in value, according to the frequent use made of it." Wordsworth would "most gladly" meet Cunningham's wishes "as a Friend," but he must not break his word. Nevertheless, "it is right that Poets should get what they can, as these Annuals cannot but greatly check the sale of their works, from the large sums the public pays for them, which allows little for other poetry."

Peal 9,549i.

14. WILLIAM WORDSWORTH. A.L.s. to [Mrs. Samuel Carter Hall], 8 February 1844.

Mrs. Hall (1800-1881) published sketches of her native Ireland, novels, plays, short stories, and articles. She also collaborated with her husband on several works. Although Wordsworth cannot comply with her request for literary contributions, he recommends his son-in-law, Dora's husband, Edward Quillinan (1791-1851), "now resident at Ambleside" after several months in Portugal. He has had "a good deal of practise in writing both in prose and verse." As he currently has "much leisure," he would be "happy to employ it in supplying" her with "articles" that would probably suit her purpose. In verse Quillinan writes with "much spirit, and feeling; & which is rare among modern Poets, with correctness in the workmanship." Wordsworth thinks that Quillinan is presently working "too hard" on a translation of Camoens's *Lusiad* (published posthumously in 1853), and it seems "adviseable that he should vary his literary labours." In closing he asks to be remembered "kindly" to Mr. Hall.

Peal 9,625.

15. WILLIAM WORDSWORTH. L.s. (mutilated, with the signature missing; text in the hand of his daughter Dora), to Rev. Robert Jones, 18 May 1826.

Writing to his college friend and touring companion, Wordsworth regrets that he cannot visit Wales soon, but he and his

My dear Mr Taylor,

As soon as I am engaged to visit
last at home - my car here - On Sunday
I propose to go to Esfield Church to see my
friend Charles Lamb, and I do not think it
likely I shall return in the same night
If I do I will breakfast with you in the
Castle you entice me to forward the
enclosed franked, ~~for~~

Ever sincerely

Your Obedt

W Wordsworth

Wordsworth to Henry Taylor, proposing to visit Lamb (item 16)

family have received notice "to quit Rydal Mount," and he is "entangled in preparations for building a house in an adjoining field purchased at an extravagant fancy price." He enters upon this work "with great reluctance & wd feign [sic] hope that some turn of fortune may yet prevent it going forward." (The anticipated eviction did not, in fact, occur, and the field became a garden for

Dora.) His sister Dorothy is in Herefordshire. His youngest brother Christopher, Master of Trinity College, Cambridge, has been "seriously ill" from too much study and work. Dora is currently his "amanuensis, an office she is pleased to perform as it brings her into the society of her old and much esteemed Friend." If his son John, a student at Oxford, "comes away a good scholar," Wordsworth will be "satisfied." His youngest son William is at home, his constitution "shatter'd by maladies, the foundations of which were laid at the Charter house."

From the collection of Mrs. H.V. Harrop. Peal 10,792d.

16. WILLIAM WORDSWORTH. A.L.s. to Henry Taylor, [ca. 1829?].

Taylor (1800-1886), a clerk for forty-seven years in the Colonial Office, began contributing to *The London Magazine* in 1823. He also authored dramas, poems, and essays. In 1869 he was knighted for services to the state and to literature. On Tuesday next Wordsworth proposes to go to Enfield Chase to see his friend Charles Lamb. He also hopes to have breakfast with Taylor soon.

Peal 8,333.

17. WILLIAM WORDSWORTH. A.L.s. to John Kenyon, 1 July 1849.

Wordsworth writes to Kenyon (1783-1856), a poet and a benefactor of men and women of letters, to thank him for his "very acceptable Project," a volume of his poems, probably *A Day at Tivoli, with Other Verses*, published in 1849. Wordsworth and his wife have just completed a six-week visit (his last) to relatives and friends in Herefordshire. Their return to Rydal Mount was "mournful" because of the pain they still feel from the death of their daughter Dora in 1847, but "upon that sorrow" he says he "must not dwell." He prays that God will give them the "strength to support" their "grievous and irreparable loss with resignation to his will." Such thoughts lead him to reflect that "persons in their 80th year" cannot have long "to bear these trials." Wordsworth died the following April.

Peal 13,302.