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More and less authenticity: A cognitive approach to re-visioning the Romantic legacy of authenticity in manuscript copy of Wordsworth's poem 'The Waggoner'

Abstract

Romantic poetics is characterized by a focus on individual authenticity, a belief in the inner self in dealing with the world, poetry and nature. Yet since the mid twentieth century, the question of individual authenticity has been deconstructed by pre- and post-World War II poststructuralist approaches to social and aesthetic dynamics of individual identity, cultural aesthetics and language. This essay argues though, that it is possible to engage with authenticity as a 'more and less' presence in creative writing process; that identifiable claims to embodied and cognitive authorship (if not the writer's authority) may be discerned in iterated processes of making the literary text. This is in terms of creative processes of writing and choices writers make in their writing, which may also participate in the dismantling of individuality, incorporating other writers' comments on the work in communities of writing. The essay is based on analysis of original archival copy of Wordsworth's poem 'Benjamin The Waggoner' (1806-1819), with the use of drafts and corrections as material for cognitive study supported by theories of externalised cognition and Extended Mind theory. The trans-disciplinary approach of this paper thus incorporates frameworks of creative writing and literary studies with theories of embodied cognition to re-vision some of the key concepts of Romantic poetry.

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The Romantic ideal of authenticity is echoed in the idea of writing from one's true or inner self that persists in creative writing today. Where does the idea come from in current discourse, and to what extent is it bound up in a mythology of intuition, even mysticism? To what extent does it entail an essentialist and ultimately conservative view of individual creativity and writing? Authenticity, as it is understood in this broad way, clearly has a historical basis in Romanticism and the rise of Sensibility in the latter eighteenth century. The valorising of emotion as individual experience of world, nature and the power of the human mind in poetry was famously expressed by Wordsworth in the 'Preface to the Second Edition' of the *Lyrical Ballads* (1849-50) (Hutchinson 1969: 734-741):

> '… poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion kindred to that which was before the subject of contemplation, is gradually produced, and does itself actually exist in the mind.' (1969: 740)

Wordsworth's statement recalls Rousseau's *Confessions* published between 1780 and 1789, considered a 'watershed moment' for Romantic authenticity (Byalistok 2014: 282). Rousseau's emphasis on natural, individual experience and the right to express this experience would influence Romantic thinking on individuality and originality: 'I am not made like any one I have been acquainted with, perhaps like no one in existence; if not better, I at least claim originality…'. (Rousseau 1903 [1780]: 24-25) While this view of human nature is grounded in political ideologies of the French Revolution and individualism, in the poetry of this era it was also considered as part of a creative process—a self-fashioning which is evident in Rousseau's work and that of the Romantic poets.

One might argue that it is this aspect of Romantic authenticity and the inner self which is still valued in creative writing (we say to students 'write from your true self', 'be authentic', 'show don't tell', 'create authentic characters' and 'use an authentic voice'). It has also been argued, however, that the conservative polemic and the tendency towards an essentialist notion of authenticity on which these criteria are based are suppressed in the assumptions of much creative writing pedagogy (Dawson 2003: n.p.n). Yet the devolvement of ideas of authenticity as the 'more and less authenticity' of human experience in philosophical debates does not indicate this kind of unreflected-upon essentialism (Byalistok 2014: 284). As with Rousseau's self-fashioning in his writing of *Confessions* and Wordsworth's statement on emotion as internal creative process, Nietzsche would, with more emphasis, recognise that an authentic self is constantly in the process of becoming itself (2014: 284). Existentialist philosophers such as Heidegger and Sartre were also clear about the influence of others upon one's sense of an inner self that was also changeable. Philosophy continues to recognise the problem of authenticity—that it contains a latent conservatism and essentialism—and that a dialectics already implicit in Romantic frameworks included broader relationships.

The *centrality* of individualism nevertheless persisted in perceptions of Romanticism in ways that would create the contradiction we now face when insisting on authenticity in creative writing, since structuralism and post-structuralism's revolutions in text and meaning, combined with technological and ideological shifts, can cause Romantic ideas to appear quaint and nostalgic. Indeed, in the 1930s Walter Benjamin theorised that the 'aura' of art connected to its original function and production is lost in its reproduction,

infinite reproducibility and resulting democratisation (Leach 2001: 1169). This opened the way for a break with two key aspects of authenticity: the Romantic focus on authenticity reflecting an individual inner self, and the more everyday notion of authenticity as 'real as opposed to fake' (Byalistok 2014: 276). For Benjamin, authenticity becomes meaningless in the age of technological reproduction: 'the technique of reproduction detaches the reproduced object from the domain of its tradition' (Leach 2001: 1169-1170). With writing, which is infinitely reproducible in both print and digital culture, there seems little point in talking about authenticity as originality.

Additionally, the focus of criticism where writing is considered through practices of active *reading* came to prioritise the reader's role in constructing the text's meaning, and hence the text itself. This displacement of the writer was stressed, though with some ambivalence, in the counter-individualist theories of post-structuralism. When Roland Barthes famously proclaimed 'The Death of the Author' as the 'birth of the reader' in 1968, the notion of the *authority of the author* was scuttled – authorial intention and control over the text was released as soon as a reader took hold of it. Yet later, Barthes did not discount the role of author, attributing this function to the *scriptor* – the desiring force as the trace within a text that comes into play when reading: 'what we desire is only the desire the *scriptor* has in writing' (Barthes 1986: 40-41). Michel Foucault, in dialogue with Barthes, argued in 'What is an Author' (1969) that while the socially constituted 'subject disappears within the text', there is in the text an 'author function' which is tied to systems that 'articulate the realm of discourses'; this function is not 'defined by the spontaneous attribution of a text to its creator' and it does not 'refer, purely and simply, to an actual individual insofar as it simultaneously gives rise to a variety of egos and to a series of subjective positions …' (Leach 2001: 1631). Barthes and Foucault, keen to dismantle evidence of authority or individual intention within the text itself, critics such as Benjamin and proponents of Reader-Response Theory, all influenced the way we think about literature and writing today. As with most literary criticism, however, their concern remains with reading writing as a discursively-informed, finished product, rather than with the creative practice of its making.

The creation of a text *before* its reproduction in print is enacted by a person doing the writing, which may be an obvious statement, but it is in this way that the role of the writer as originator of the text can effectively be re-inserted into the current discussion.[1] The process of writing requires actions of the human mind; it involves cognitive, affective, conceptual, linguistic and syntactic choices, and connotative, hermeneutic and cultural decisions, all based within an opening out of the cognitive field of activities in any number of different discursive intersections operating within Foucault's 'author function'. The point here is that the *writer* remains significant *within the text*, whether as textual trace, desiring force (Barthes' *scriptor*), or practitioner.

Despite the theories discussed here that make it so difficult to justify the ascription of authenticity as a value, I want to revisit the notion of authenticity, applying it as part of writing *process* and the possibility of a 'more and less' authenticity (Byalistok 2-14: 284).[2] The instant one expresses oneself, one is subject to the impacts of external influences. While admitting to the conditionality of author ownership, there are cognitive processes within 'more and less' authentic practices both in the textual form as object and in a writer's role as creative practitioner and producer, most of which is neurological and invisible to consciousness. But a writer's signature form of expression can be differentiated through style and other individual characteristics, and by handwriting and material marks on the page. This allows for individuality, but need not

fall into an essentialist authenticity. In such original and authenticated items as original manuscript copies we might see visible processes of the work's making.

Approaching writing this way values the unfinished artefact – the written text in process; it examines what a writer does, or has done, connecting the writing and cognitive and creative choices in its making. Researching archival material by writers of the Romantic period for this project, I have selected examples with autograph corrections or revisions that yield information in their material form as handwritten text on paper. The revisions and changes provide the opportunity to read closely a writer's discrete moments of cognitive thinking – at the level of process rather than completion. Reading what is *unfinished* and in process provides the opportunity to explore aspects of 'author function' and the author's 'more and less' presence and mind within the materiality of the text. The question here concerns not only what texts mean, but also what they *do* in a network of social relations. Paul Carter (2004), in his book on material thinking, situates this as a methodology in the creative arts, contrasting creative research with research models synonymous with problem-solving: 'creative research, respecting the materiality of thought … explores … the always unfinished process of making and remaking ourselves through our symbolic forms' (2004: 13). Carter's reference to materiality's always unfinished process of making, which echoes the self-fashioning creative processes of the Romantics, perfectly describes the process of creative writing that integrates creative, cognitive functions and skills.

Writing as cognitive process

Embodied cognition comprises the interaction between a somewhat porous writing-self and material writing. The boundary between writing as action and thought, and the externalised object of this process, the writing on paper or screen, is not fixed. Nor is writing a one-way process of thought translated into language and recorded on the page. The concept of writing as cognition enacted outside the body is supported by theories of Extended Mind and externalised cognition. Writing involves thought; effectively it *is* thinking (Oatley and Djikic 2008), and its complexities are most evident in visible drafting and revision where the writing's ideas are cognitively and linguistically worked through in order to give them shape and structure. Notes, drafts and revisions are essential components in the creative construction of the written work; they represent cognitive manipulations of language in material form (Clark 1998: 193-213, Menary 2010 a: 240-241, Freiman 2015: 48-50). Extended Mind theory exposes the distribution of *cognition outside the body*, but it also questions the idea that there is equivalence between the internal brain situated within the skull and sites of externalised cognition, which has been a source of much debate (Menary 2010 b.). Rather, it argues that this 'cognitive practice' comprises the i*ntegration* of internal and externalised cognition (Menary 2010 a: 238-40; Sutton 2010). This kind of cognition could not occur the way it does without the activation of *the distributed cognitive process* – distributed cognition being that which occurs 'outside' as a manipulated object essential to the cognition, such as the notebook, sketchpad, mnemonic memory aid (Sutton 2009: 228). Writing and processes involved in writing are a perfect example of Extended Mind theory in action. The externalised cognition is not only about the use of external media for recording writing; rather writing is a cognitively enabling process: it is 'an active and creative process … enabled by tools such as pen and paper or word processors, but it is the bodily manipulation of external vehicles themselves that is where the cognitive work gets done' (Menary 2010 a: 240).[3]

Andy Clark maintains that without this capacity to use external symbolic media, certain sophisticated cognitive practices could not occur, because we use these media to 'offload memory onto the world' in an economy of cognition (1998: 201). These media would include 'the artifactual world of texts, diaries, notebooks and the like as a means of systematically storing large and often complex bodies of data' (1998: 201). This 'storage' enables the cognitive work to be located outside the brain and body, to be returned to and developed further through a process of scaffolding that enables not only technical developments in linguistic and communicative sophistication, but also external memory systems enabling creative re-conceptualising and re-imagining. Intrinsic to this theory is the role of recording partial ideas and speculations which then become scaffolding. Reflecting on his own practice of writing, Clark allows for the partial – conjectures, ideas, partially solved problems and the use of the unfinished text, notes, fragments, files of source texts, and annotations – as a valued indicator of cognitive process: 'As I (literally, physically) move these things about, interacting first with one and then another and making new notes, annotations, and plans, the intellectual shape of the chapter grows and solidifies. *It is a shape that does not spring fully developed from inner cogitations.*' (1998: 207) (my ital.) From a creative writing perspective, Clark might equally be describing a process of writing a novel, a literary essay, a project of poetry; indeed, he identifies externalised cognition and extended mind with the processes of creativity that correlate with projects of creative making.

In this theory, language itself as a system of symbolic representation is a tool of manipulation and cognition that plays a scaffolded role in cognition, based on a Vygotskian model of language-learning. For Clark, not only does the writer or person motivate language-use, but language itself becomes an *external artifact*, which in turn drives cognition and creative thinking – thought and language are intrinsically connected and mutually generative: 'In constructing a poem, we do not simply use words to express thoughts. Rather, it is often the properties of the words (their structure and cadence) that can determine the thoughts that the poem comes to express.' (Clark 1998: 208). This would encompass revision and rewriting, and it resembles the experience, often noted by writers, that they do not know what they think until they see what they write, or that they write in order to find out what they want to say. The extension of writing outside the body provides an externalised means of cognitive remembering, not simply as memory storage, but rather as part of externalised *active cognition* throughout processes of writing and revision.

The work of Extended Mind theorists such as Clark and Menary is grounded in various disciplinary frameworks, offering enriching insights into writing as cognitive practice and creativity. This attention given to writing as exemplary of externalised cognitive process also deserves the further expansions offered by the more nuanced analytical approaches to language and text practiced within literary studies, as evidenced in my essay's analysis of a singular manuscript item by William Wordsworth, a historical example of externalised cognition and creative process in which it is possible see some of the cognitive activity of the poet's mind at work in composing and re-composing this poem.

Using archival evidence of manuscript copy in a writer's own hand provides a material example of externalised, integrated and distributed cognition. It also provides an example of an *authenticated* object of authorship, thereby suggesting an inclusive model that allows for the authenticity of the original artifact without necessarily giving proof to any notion of essentialist authenticity of the writing process. The cognitive shifts and decisions made within these materials also suggest new ways of thinking

about authentic voice and self in creative writing – to incorporate, but never completely, the individual traces of the writer now qualified as a presence in action, which is also necessarily partial and fragmented and hence closer to the multiplicities of Foucault's 'author function'. In the exact moment that a so-called inner voice is articulated, it becomes language: this 'ultimate artifact', as Andy Clark refers to language (1997: 193-218), comes into play, manipulated by the brain in an integrated cognition *upon the page*. And as language is always effected in engagements with social, symbolic discourse, there is no simple matter of a writer creatively drawing upon his own language from within: the inner voice cannot utter without becoming externalised.

The manuscript of Wordsworth's 'Benjamin the Waggoner'

Writers construct experience using ideas, conventions or intentions of form with the language available to them. We also see in notes, para-texts, letters and revisions the added influence of a wider community of critics and writers, such as is the case with Wordsworth's revisions and developments of his poem 'Benjamin The Waggoner' (its title on publication), composed between 1806 and 1819. This manuscript from the British Library's Manuscripts collection is a historical example of creative writing at a time when conventions and a scarce availability of paper meant that writers probably tended to write more 'in mind' than today's digital writing practices allow. The manuscript consists of the complete long poem first composed around 1806: 73 handwritten pages, with autograph changes by the author made between late 1806 and early 1807. The poem was first published in 1819 manifesting, amongst others, the revisions started a decade earlier (Betz 1981: 4-5).

This 1806 Ashley Manuscript (Wordsworth 1806) is a transcribed copy of Wordsworth's poem made by Mary Wordsworth, with numerous revisions and annotations in her husband's handwriting.[4] In contrast to the way we now make copies as print, photocopying, or editing on screen, early nineteenth-century poets would employ willing others to make copies of their works, which they then worked on further, treating these finely transcribed texts as drafts.[5] Wordsworth's revisions are messy, indicating the extent to which this is a working copy, with crossed out sections, lines reworked over and over, and additional lines written with notes and crosses annotating where they should be placed. From the beginning of the poem, which Wordsworth reworked substantially, there are discernible cognitive and creative processes – changes in conceptualisation, language use, word choice, revised and substituted sections, exploration and play with ideas, as well as a conscious positioning of the poem in terms of readership. While the revisions in this manuscript are thematically essential for the conceptual development of the whole poem, they are not consistently dense throughout although some changes are made on most pages. Examining the much-revised section of the additional lines written for the poem's opening we see, to some extent, the 'mind of the writer at work' (Figure 1).

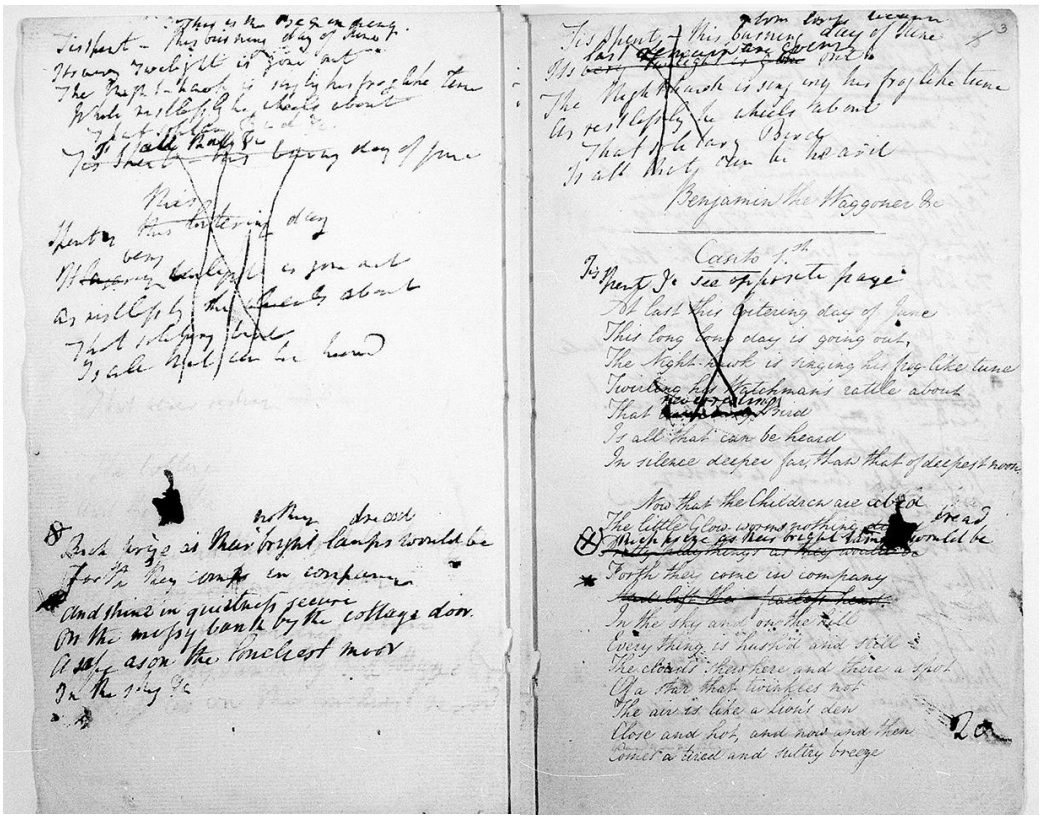

Figure 1. Opening lines of Canto 1st. ©British Library Board Ashley MS 4637: f O11, f O12.

In these two opening pages, the writer uses most of the available blank space for his revisions including the left facing page and the blank section above the title 'Benjamin the Waggoner'. There are several attempts at re-imagining the first six lines of the poem's beginning beneath 'Canto 1', which are crossed out. The lines are transcribed here:

> At last this loitering day of June
>
> This long long day is going out,
>
> The Night-hawk is singing his frog-like tune
>
> Twirling his Watchman's rattle about
>
> That busy, busy Bird
>
> Is all that can be heard. (Betz 1981: 151. Ashley 4637: f 3 r.)

This initial transcribed version shows that the opening was both locally vivid and quite abrupt in tone and language, the metaphor of falling daylight as an extinguished lamp causing an effect of suddenness. In Figure 1 the second, third and fourth lines are rewritten three times as the poet searches for an altered entry into the poem. Having crossed out these lines, he chooses to begin again, based on what is already there. In the several rewritings of this section, he includes in each version the lines in the passage which are *not* changed; thus, he revises a six-line cognitive concept, not just the few lines requiring changes. Two 'attempts' on the facing page (left) start with a note cue 'This is the beginning', and another attempt is made on the right hand page in the space above the poem's title. Two of these attempted revisions are transcribed here (from Betz 1981: 149-151):

1. (facing page left, first passage)

This is the Beginning

Tis spent – this burning day of June

Its very Twilight is gone out

The Night-hawk is singing his froglike tune

While restlessly he wheels about

That solitary bird &c.

Is all that &c.

~~Tis Spent – this burning~~ day of June

2. (main page right, above the title)

[? glow] [? lamps] [? beams]

Tis spent – this burning day of June

^last remain ~~are~~ going^

Its ~~very twilight is gone~~ out

The Night-hawk is singing his froglike tune

As restlessly he wheels about

That solitary Bird

Is all that can be heard

(Passage 2 is then crossed out)

These unfinished fragments show the process of developing the most troublesome of these lines in a number of iterations – stop-starts, changes, possibilities. Returning repeatedly to the first line 'Tis spent – this burning day of June' the poet reiteratively reworks the language, appearing to move cognitively back and forth with little semblance of a sequential, causal process. This kind of creative process is described by many writers: it is not a trajectory but can be circular or a-causal, driven by a variety of cognitive and affective factors, not the least being sound and rhythm (Freiman 2009, Freiman 2015).

While the 1806 Ashley Manuscript corrections indicate the effort involved in trying to resolve this beginning, it is not seen to be resolved until much later in the first six lines of the 1819 published version:

> Tis spent – this burning day of June!
>
> Soft darkness o'er its latest gleams is stealing;
>
> The buzzing dor-hawk, round and round, is
>
> wheeling, -
>
> That solitary bird
>
> Is all that can be heard
>
> In silence deeper far than that of deepest noon! (Betz 1981: 43)

The earlier 1806 version's lines 3 and 4 ('The Night-hawk is singing his froglike tune/ Twirling his watchman's rattle about', with line 4 rewritten as 'As restlessly he wheels about') are by 1819 contracted into the single third line, effectively expanding the visual cues to the moving bird ('round and round'), which also tones down the sound of the bird. The introductory passage to the poem is more calmly paced overall, but it is also affectively shifted to a milder tone, which is deepened through the expansion of the temporal framework of the scene. This is further enhanced by the addition of a new, second line, 'Soft darkness o'er its latest gleams is stealing'. Here, the words tried out in the 1806 revisions *('[? glow] [? lamps] [? beams]'*) become conflated through association of sound and meaning into 'gleams'. Other words associated with this line, tried out in the 1806 MS, are '*last remain ~~are~~ going*', and the two sets of word-thoughts written between and above the lines, are here developed into this second line which contains echoes of these attempts: 'Soft darkness o'er its latest gleams is stealing'. The

line incorporates connotations of the three words 'last remain ~~are~~ going', now associated and incorporated into the raw meaning of departing with some light remaining, with the image of gleaming, departing light as a visual cue within a cognitive framing of gradual movement. This gradual movement is then echoed in the long rhythms of the affective framing sixth line, which had remained unchanged since the 1806 version: 'In silence deeper far than that of deepest noon!' The stability of this sixth line would have been essential to Wordsworth's deliberations as he revised the lines leading up to it.

In the two framing lines (first and sixth) of this little opening scene, the cognitive development shifts from an effect of suddenness to a more tranquil, complex and contemplative visual image of a scene of falling dusk and the buzzing, wheeling 'dor-hawk'. Wordsworth's thinking in the poetic composition of these lines is manifested well beyond the substitution of names. In a note published with the poem he wrote, referring to the lines 'The Night-hawk is singing his frog-like tune,/ Twirling his watchman's rattle about', that '… from an unwillingness to startle the reader at the outset by so bold a mode of expression, the passage was altered as it now stands' (1819). (Betz 1981: 116-17). This is an aesthetic choice made with the reader's experience in mind, and it is also an affective choice; the description of the sound as 'frog-like tune' and 'watchman's rattle' in the early version was very accurate, and the names of 'dor-hawk' and 'night-hawk' were interchangeable, but the writer's choice is in favour of the softer, less bold sounds of 'dor-hawk' and 'buzzing', thus spatially and sonically distancing this predatory night-hawk (known also as the 'goatsucker' or 'nightjarr'), while creating a faint sense of possible impending difficulties occurring in the deepening, approaching night. If the night-hawk prefigures the character of Benjamin the Waggoner, it also prefigures a man in danger of falling to a predatory sin, having lost his job due to drink, regaining it when he became sober, and the dangers of relapse posed by the many inns along the road of his transport. With the owl more distant, the narrative scene allows for the setting up of Benjamin's basic goodness and gentleness of spirit, despite his flaw; the aesthetic decision promotes a conceptual narrative spatiality in which further action can occur, rather than confronting the reader with action too early.

This development of spatial thought as a poetic, creative writing process positioning the reader within the scene through a focalising narrative voice and visual viewpoint – to notice from below, the wheeling 'dor hawk' and the fading light of the sky; to feel and experience the emerging deep silence of evening – can be explained in terms of embodied cognition. The establishment of an *imagined* spatiality and spatial experience is effected by the cognitive strategy of immersing the reader in the scene, achieved by including carefully selected linguistic and sensory spatial cues to link with existing schemata in the reader's mind. This aligns with R. A. Zwaan's 'Immersed Experiencer Framework', established through his research on embodied cognition, where the reader (comprehender) experiences the scene as if he/she is there (2004: 35-62). Included in this framework is perspective – 'the spatio-temporal relation between the experiencer and the situation', such as location, distance and orientation, which are activated through 'functional webs' by certain linguistic referents (2004: 43-44). Sometimes, says Zwaan, where the terms of orientation are not specific, 'content words may function as implicit perspective builders' (2004: 43). In Wordsworth's opening lines, perspective is implicit in the solitary buzzing of the wheeling dor-hawk – 'wheeling' providing a great deal of spatial information, both as orientation, situating the reader/ viewer as below with the bird above, and further possible functional web activation,

which is affective and emotive, referencing the conceptual smallness of the human in relation to the natural forces being activated by the time of day and the setting.

To achieve the changed rhythmic structure and reach the full potential of the images in the poem's opening lines, much more attention is given to verbs for their affective potential – 'burning', 'stealing', 'buzzing', 'wheeling' (and repeated adverbs 'round and round') – and then with the movement back to more passive tense with its faint sense of foreboding: 'Is all that can be heard/ In silence deeper far than that of deepest noon.' The emphasis of embodied cognition as it relates to embodied *action* (supported by the 'Immersed Experiencer Framework') makes 'the explicit assumption that comprehension involves action and perceptual representations.' (Zwaan 2004: 38) Wordsworth's lines evoke sufficient action, as affect and as embodied cognition, to place the reader and the poem's narrative imaginatively within a visually accurate, sensory experience of space and place, which is then mapped throughout the poem – hence starting the reader upon the Waggoner's night-time journey and its events in places that would be geographically recognisable to Wordsworth's readers familiar with his locale.

In this poem, there is evidence of an authorial subject presence in the shifts and changes within its making, an unknown number of which would relate to situational discursive forces beyond the poet's self. In the communities of writing of the Romantic poets there was always an implicit presence of readers: they exchanged letters prolifically, resided with each other, provided input and made changes to others' poems in ways that we might now find intrusive or unethical. This environment included external criticism and it has been suggested that Wordsworth's decision to return to an 1806 poem and revise it for much later publication might be attributed to the severe critique of another of his 'rustic poems', 'Peter Bell' published in 1819, which was parodied by peers such as Shelley and Byron, and there was evidence in public commentary that 'many genuine admirers of Wordsworth could not stomach his simple-minded ruffian and his preternaturally intelligent donkey…' (Gohn 1977: 72). The critical attention led to good sales of 'Peter Bell' and Wordsworth was also, according to Sara Hutchinson, 'quite willing to comply when the Wordsworth ladies proposed that he show his fighting spirit by releasing The Waggoner, a poem he had been sitting on since 1805-06' (1977: 69).[6]

In earlier peer input to 'The Waggoner' between October 1806 and April 1807, well before the attention given to the poem for publication, Coleridge had commented on parts of the poem and had proposed revisions. Some of this critique involved inconsistencies between second and third person; other critique was on the plausibility of perspective and orientation of objects and light falling on objects: in the Dove Cottage Papers manuscript of Wordsworth's Waggoner (also 1806), Coleridge's notes (and revisions) in his own hand on lines describing Benjamin's arrival at an inn are annotated with X: 'If ~~thou~~ resist that tempting door/ Which with such friendly voice will call/ X Look at ~~thee~~ with so bright a lure/ ~~For surely if no other where'~~ (Coleridge substituted this line in pencil with '*For sure though all be dark elsewhere'*). His annotation read: 'From disuse of reading poetry and thinking like a Poet, I am probably grown dull. But this X line I did not discover the meaning or construction, for some minutes of endeavour' – after which he humbly proposes the addition of further changes to clarify Wordsworth's faulty lines (Betz 1981: 346-349).

The comments by Coleridge may also indicate his dislike of Wordsworth's democratic poetics and rustic subject matter, for Coleridge tended towards more transcendental philosophies. Nevertheless, in Wordsworth's many corrections to this poem there is

evidence that he took these commentaries seriously in his efforts to bring his own poetics of the inner voice of self and its relation to other people, places and the natural world into this narrative poem. He was keen to maintain recognition as a poet amongst his peers, and the suggestion of the conflict of ideas here indicates the dialogic interactions between Wordsworth's influences and a motivated writing subjectivity, no doubt informed by emotion, which would come into play in these manuscripts. It is this evidence of the distributed and integrated extended cognition in these unfinished artifacts that brings us much closer to the writer's process of mind and the enactments of his writing than is possible with literary approaches predicated on reading finished texts.

It might be argued that a cognitive approach used here is a mechanistic, even formalist framing of creative writing process that accounts insufficiently for the creativity without which the writing would not even begin. As Andy Clark (1998) indicates, there is a creative process in all complex high-order thinking, and that which enacts writing moves between inner-outer mind and page. Nevertheless, a focus purely on the thought processes of writing threatens to supplant the 'creative' in creative writing, which implies something more than Clark suggests in his examples: the Romantic notions of inspiration and the inner voice can also be couched provisionally as *attempts at articulation* rather than as essentialist constructs – a rendering as language and form of the creativity or creative imagination activated within brain and mind functions, as described in this case-study of Wordsworth's revisions. Without scientific or neurological explanation, which we do not yet have[7], what constitutes creativity can tend towards mysticism – even though practitioners are aware of its function in bringing their art and writing into being, and it is still possible to provisionally identify creativity in art as something new and original, brought about through practice, knowledge, and engagement with what has been done before.

But we must also take note that creativity is a 'scaffolded' function embedded in cognition and feeling, although it is not necessarily nor consciously experienced that way. While there are those who are enamored by the mystery of creativity, its capacity to surprise and the lure of attaining Keats' negative capability in order to generate creative writing in the first instance, as this essay has shown and as practitioners know, creativity also entails much work and thought to bring a creative artefact to its fullest realisation. Composer Igor Stravinsky identified 'creative imagination' (which Coleridge extensively outlined in *Biographia Literaria* in 1817) as a process inclusive of both dimensions: 'what concerns us … is not imagination in itself, but rather creative imagination: The faculty that helps us to pass from the level of conception to the level of realization' (Stravinsky 1947: 54). The Romantic poets and writers may not have seen it this way philosophically, but they were clearly willing to work with the process.

This essay argues that there was never the possibility of an integrated, individual writing self; language-use has always been a social act of communication that presumes an-other of audience, listener or reader. An inner voice, now and during the Romantic nineteenth-century, must also take account of the way subjectivity functions in (and as) writing process; and how subjectivity engages its others, being intrinsically connected with the social and cultural discourses within which it operates at any given time. Hence the sustaining validity of Foucault's 'author function'. The authorial presence of Wordsworth in the fragments and pages of these manuscript copies is authenticated and evident through the signature handwriting and creative deliberations, but as his disappointed admirer critics noted, what is the role of authenticity as a cultural value when a writer diverges from social and literary expectations, as his creative process

might and should encourage him to do? In taking the stance of 'more and less' authenticity, one cannot argue that the authorial traces of presence or subjectivity in a written work are whole, complete or self-sufficient; but they are there, participating in existing linguistic and poetic conventions, endeavoring to perfect them at levels such as those in the analyses of these unfinished fragments. The *belief* in an essentialised inner self, muse and inspiration in Romantic poetry informs its philosophies, and sometimes it is inspirational to other writers. This belief in inspiration and an inner self and voice functioned within the context of its time and place and must he seen this way if writing is to shift, change and be renewed and revitalised – as Wordsworth's writing process was enacting between 1806 and 1819.

Endnotes

[1] It must be acknowledged that digital writing and production can blur this distinction, with reproducibility built in to the writing process as it occurs, and with experiments in machine writing.

[2] 'Philosophers of autonomy often defer to the view that the self contains more and less authentic parts, only the former of which are fit for the task of self-rule.' (Byalistok 284)

[3] While there are other cognitive approaches that address writing (Flower & Hayes 1980, Odell 1980), this argument for writing as 'cognitive practice' – the essential cognitive role of using tools such as pen and paper to incrementally scaffold cognition – emphasises the importance and value of artefacts of writing-in-process, drafting and revision likely to be lost with digital writing.

[4] It was thought that the transcription was in the hand of Sarah Hutchinson, with whom Wordsworth also had a close relationship, as by the bibliographer and forger T. J. Wise in 1924 (Ashley MS 4637 note), until Betz's 1981 study of all the manuscripts to this poem, which identifies the handwriting to be that of Wordsworth's wife Mary.

[5] At times in this manuscript, the handwriting of Dorothy Wordsworth, Wordsworth's sister, appears in contrast to that of the transcriber and the author (Betz1981: 18). We do not know whether these are Dorothy's own corrections, or whether they were dictated to her.

[6] J. B. Gohn cites *The Letters of Sara Hutchinson from 1800 to 1835*, ed. Kathleen Coburn (1954), no. 44, p. 154.

[7] The cognitive theoretical work of Gilles Fauconnier and Mark Turner on conceptual blending is an exception. See G. Fauconnier and M. Turner 2002 *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*, New York: Basic Books.

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