



Commonplacing

& Commonplace Books



“Commonplacing.”

We warmly invite you to participate in K-SAA's 2023-2024 public outreach initiative! It's our way of getting connected with teachers and students of all levels, as well as the general public. Over the coming year, we will explore the ancient scholarly practice of commonplace book-keeping along with its vibrant modern descendent, scrapbooking. Our target audiences are teachers and students, but we'd be delighted for anyone interested in the topic to explore these pages and attend our events as they are announced!

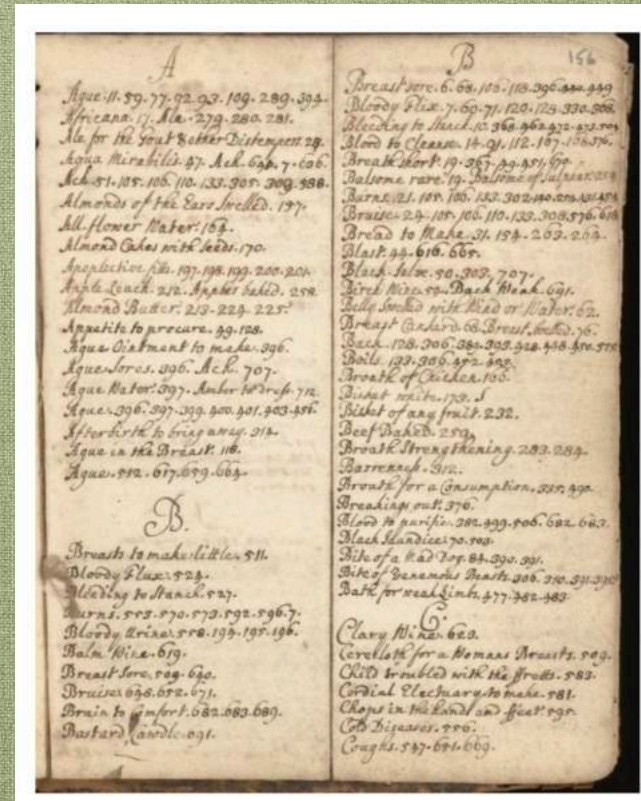
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Keats-Shelley Association Public Outreach Theme

Information Organization & Storage Systems

you never really
had to think about:



INDEXING

Information Organization & Storage Systems

you never really
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CROSS-WRITING

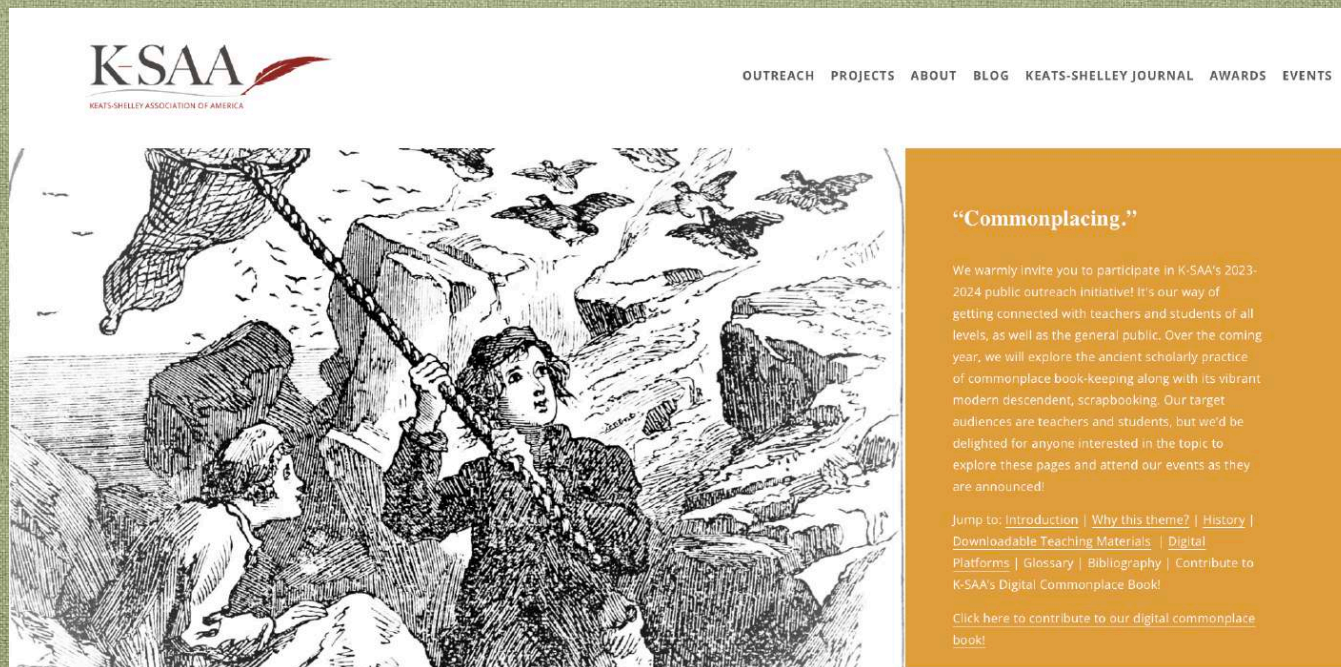
Information Organization & Storage Systems

you never really
had to think about:



A crossed letter

Some background on the beginnings of commonplacing and its 19th-c developments



The image is a screenshot of a website page. At the top left is the K-SAA logo, which includes the text 'K-SAA' in a large serif font, a red feather graphic, and 'KEATS-SHELLEY ASSOCIATION OF AMERICA' in a smaller font below. To the right of the logo is a navigation menu with the following items: 'OUTREACH', 'PROJECTS', 'ABOUT', 'BLOG', 'KEATS-SHELLEY JOURNAL', 'AWARDS', and 'EVENTS'. Below the navigation is a large black and white woodcut-style illustration of a woman in 19th-century attire standing on a rocky cliffside, holding a long pole with a net. She is looking towards the sky where several birds are flying. Another person is partially visible in the foreground, looking up at her. The background shows a rugged landscape with more cliffs and a body of water in the distance.

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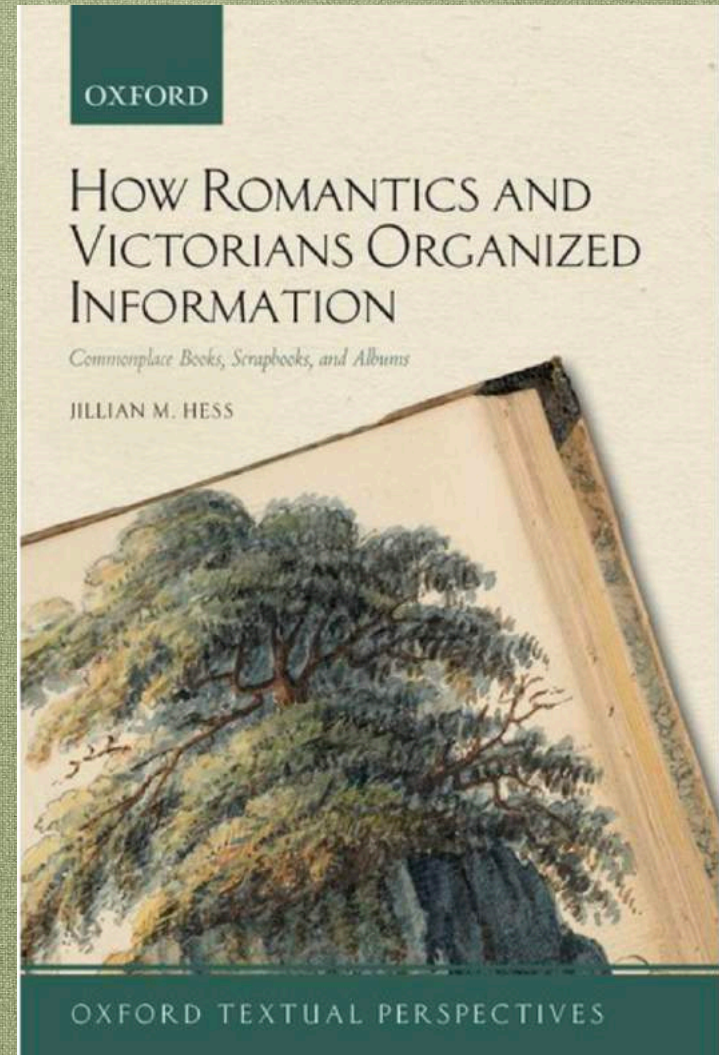
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<https://www.k-saa.org/commonplacing-home-1>

Jillian Hess

Associate Professor,
Bronx Community College, CUNY

Substack Account - "Noted"
All about notebooks
(12K subscribers)





Carl Jung's Midlife-Crisis Notebooks

"I had the feeling—this is mythology!"

SEP 25 • JILLIAN HESS

New Top Community



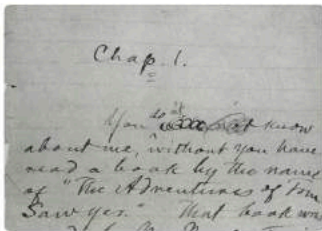
Noted

Tips from the world's best note takers

Upgrade to paid

RECOMMENDATIONS

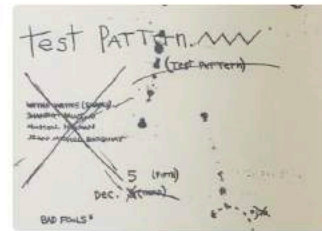
VIEW ALL 9



P.S. Mark Twain's Notes for Huckleberry Finn



Re-Noted: Mark Twain's Innovative Notes

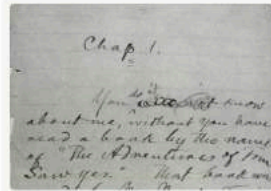


P.S. Jean-Michel Basquiat's Jazz Notes



Beyond

Jane Ratcliffe



P.S. Mark Twain's Notes for Huckleberry Finn

"...like the fragments of glass..."
SEP 21 • JILLIAN HESS
54 19



Re-Noted: Mark Twain's Innovative Notes

"It is a troublesome thing for a..."
SEP 18



P.S. Jean-Michel Basquiat's Jazz Notes

"MY MOUTH / THEREFORE AN..."
SEP 14 • JILLIAN HESS



Jean-Michel Basquiat's Notes from NYC's Underground Art Scene

"IT'S TIME TO GREYHOUND..."
SEP 11 • JILLIAN HESS



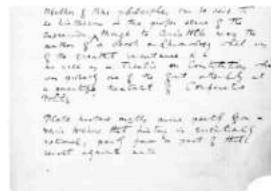
P.S. Noted's Notes: My Writing Process

And what I learned about..."
SEP 7 • JILLIAN HESS



12 of My Notebooks for 12 Months of Noted

In honor of Noted's 1 year..."
SEP 4 • JILLIAN HESS



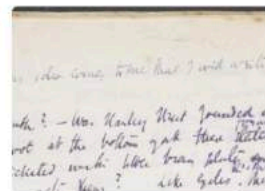
P.S. The Problem with Commonplace Books

"Nothing is easier than to..."
AUG 31 • JILLIAN HESS



3 Ways Students Took Notes Before Computers

"...my late hours revising my..."
AUG 28 • JILLIAN HESS



P.S. Virginia Woolf's Notes for Mrs. Dalloway

"(a delicious idea comes to m..."
AUG 18 • JILLIAN HESS

<https://jillianhess.substack.com>

include the coffee-house, the tavern, and the drawing room,² and has done a great deal to bring women's contributions into view.³ This chapter argues that Romantics viewed the commonplace method as a means of documenting, negotiating, and solidifying social relationships; moreover, the communal nature of many Romantic commonplace books reflects how the tradition was joining with a related form, the album. By merging these two traditions—the social and the bookish—these compilers record knowledge as a function of the group rather than the individual.⁴

Composition was (and is) rarely a solitary enterprise for Romantics (and Romanticists). Recent studies leverage commonplace books and diaries as evidence of the enormous contributions made by uncredited authors—particularly sisters and wives of more well-known writers. In this respect, Dorothy Wordsworth is prototypical: her commonplace books and diaries contain lines of verse and observations that William would later publish under his own name.⁵ Despite recent work to honor Romanticism's diversity of authors and viewpoints—primarily women—the so-called “big six” (Wordsworth, Coleridge, Keats, Shelley, Byron, and Blake) continue to dominate Romantic studies. Wildly popular authors during the nineteenth century like Felicia Hemans and L.E.L. have only recently begun to get the scholarly attention they rightly deserve.⁶ Moreover, scholars have exposed how neglecting

² See Peter Clark, *British Clubs and Societies 1580–1800: The Origins of an Associational World* (Oxford: Oxford University Press, 2000).

³ There has been a welcome influx of group biographies in the Romantic period that shift our focus away from the individual. See Daisy Hay, *Young Romantics: The Shelleys, Byron, and Other Tangled Lives* (New York: Farrar, Straus and Giroux, 2010); Charlotte Gordon, *Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft & Mary Shelley* (New York: Random House, 2016); and John Worthen, *The Gang: Coleridge, the Hutchinsons & the Wordsworths in 1802* (New Haven: Yale University Press, 2001).

female authors also entails neglecting feminized forms, such as album verse.⁷ Similarly, scholars of the Keats–Hunt circle have helped revise a conception of Romanticism dominated by the Wordsworthian image of a solitary author “recollecting thoughts in tranquility.” These scholars have shown that an ethos of communality dominated most Romantic-era literary production.⁸ Manuscript evidence abounds of social writing practices, especially in collections that knit the commonplace and album traditions together. Such a collaborative ethos within the commonplace book tradition thwarts easy categorization.

Derived from the humanist *Album Amicorum*, nineteenth-century albums were blank books in which friends and family would sign their names, often along with a motto, original verse, or an illustration. According to June Schlueter, early modern albums were tools of self-fashioning; accordingly, ambitious students asked their teachers to sign:

Typically, a contributor to an early modern *album amicorum* wrote a motto or moral, often in Latin, that served as advice to the album owner and identified the writer as one who was conversant with a classical or contemporary body of wisdom. . . . Beneath the motto, he wrote a dedication, naming the album owner and honouring him with words of respect or commendation. Usually, he placed his signature at the bottom right, and usually, though not always, he dated and signed the entry.⁹

As an early example of networking, the *album amicorum* represented an idealized version of a person's social circle, filled with famous authors and well-educated thinkers. In the sixteenth century, the theologian Philip Melancthon praised the German *Stammbuch* because it could “remind the owners of people.”¹⁰ On the evidence of the British

⁷ Katherine D. Harris, *Forget Me Not: The Rise of the British Literary Album* (New York: Oxford University Press, 2011), 10.

- "Yet, once women embraced this genre, its prestige plummeted."
- Commonplace books vs. Annuals, friendship albums

- Writers imagined commonplace books as living, social spaces.

- Reynolds chose to index people rather than general topics that Locke had recommended. Romantics began to organize their collections by people. This new organization turned commonplace books into representations of social networks—populated by living and dead authors, families and celebrities, that linked language and ideas to groups of people.
(P 198)

- The album, Lamb explains, collects people just as a bouquet of flowers.

- *Two more (related) important points*

- The **tactile nature** of commonplace books & albums
 - 2 examples:
 - handwriting
 - locks of hair
- Alternatives to **commercial** forms of production
 - Commonplacing as anticapitalist and radical

Mai-lin Cheng, “Domestic Extracts” article



“What she extracts is what is most important to her, the fragment of the poem that she wants to share. It is an expression of an interpretation and a moment in conversation...rather than a ‘writer’s house,’ in the period of the Wildmans, Newstead Abbey is best understood as a ‘reader’s house,’ the commonplace book as its signal artifact, and extraction as the paradoxical act that holds it all together.”

— Mai-Lin Cheng, *Domestic Extracts*

MAI-LIN CHENG

Domestic Extracts

Our "reading" is always also a writing that is imperfectly mediating itself.

—Ellen Rooney, "Live Free or Describe"

READING, AS ELLEN ROONEY ARGUES, IS ALWAYS ALSO A KIND OF WRITING. But sometimes reading is writing in a particularly direct sense. This is so in the commonplace book, which displays right before our eyes the imperfect mediation that Rooney describes. It is all the more so in the case of the Romantic commonplace book, often thought to be a decadent example of the genre, drifting away from the epistemological and formal rigor of its early modern forerunner, with its systems of alphabetization and categorization,² and toward the raffishness of the modern scrapbook and album. Writing in the Romantic commonplace book is fluid, like the literary subject matter it seeks to capture, vividly expressing the imaginative and social engagement characteristic of Romantic reading practices while at the same time amplifying key formal problems in Romanticism, especially that of the fragment.

In this paper, I explore one characteristic commonplace book from the Romantic period, a notebook kept by the English socialite Louisa Wildman (1800–1879) over four decades in the middle of the nineteenth century. Wildman was a notable person, well known in Romantic circles, but she was not and did not aspire to be a published poet. Rather, she was connected to the Romantic literary coterie through Newstead Abbey, the ancestral estate of the family of Lord Byron that she and her husband Thomas Wildman (1787–1859) purchased from Byron in 1818 and transformed into a kind of shrine to the great writer after his untimely

Thanks to Mary Favret, Deidre Lynch, Ann Rowland, Andrew Stauffer; and to Paul Westover and the participants in Northwest Romantic & Eighteenth-Century Studies Symposium (NWRECS) 2017 for helpful critique; I am grateful for a Clark Short-Term Fellowship that supported this research.

1. Rooney, "Live Free or Describe: The Reading Effect and the Persistence of Form," *Differences: A Journal of Feminist Cultural Studies* 21, no. 3 (Fall 2010): 124.

2. Such systems were considered ways of "guarding against future losses of information." Ann Blair, *Too Much to Know: Scholarly Information in the Early Modern Age* (New Haven, CT: Yale University Press, 2010), 73.

PLACE
p. 477

LOCATION
SEAT OF PLACE

A WRITER'S HOUSE

A READER'S HOUSE

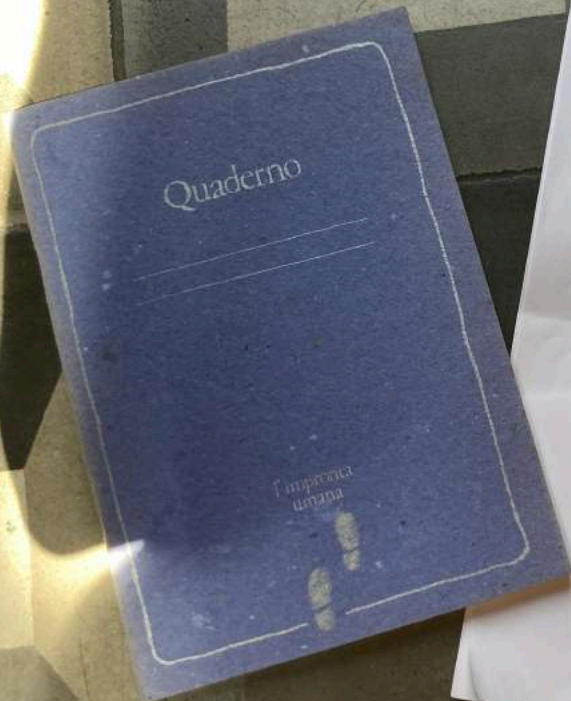
death in 1824. During this period, the Wildmans restored and cared for the estate, attempting to amplify its Gothic feel and enhance its aura as Byron's former home. At Newstead Abbey, the Wildmans entertained many guests, including important writers such as Washington Irving and Thomas Moore, but even these came to Newstead not primarily as writers but rather as readers and admirers of Byron and as participants in a sprawling decades-long conversation about reading that Louisa Wildman orchestrated and to which her commonplace book offers nuanced testimony.

Louisa Wildman's commonplace book is telling for several reasons. First, it is very much an expression of a generic type. As such, it helps us understand Romantic commonplacing and, by extension, Romantic reading more generally. Second, it is an example of writing by a highly literate reader who nonetheless had no pretensions of publishing herself. As such, it exemplifies a kind of writing that belongs principally to the culture of reading. Third, Wildman's commonplace book is a social document. While the principal hand in it is her own, in addition to containing the words of others—that, after all, is the point of a commonplace book—it also contains the handwriting of her husband, friends, and guests who inscribed commonplaces in it or else compositions of their own.³ Fourth, Wildman's commonplace book is a powerful expression of place. It is a textual expression of Wildman's habitation of Newstead, of her very public self-fashioning as a reader and especially as a reader of Lord Byron. Finally, Louisa Wildman's commonplace book helps us resituate nineteenth-century literature in a circuit of reading and of writing in which neither is obviously privileged. It offers an opportunity to understand Romantic reading, and in particular women's reading, not only as an imaginative process but also as a directly creative one.

Reading in Place

The story of Louisa Wildman's commonplace book is importantly also the story of Newstead Abbey, the place where Wildman lived her adult life, the place where she read and immersed herself in literary conversation. Indeed, Louisa's commonplace book begins right about the time that she and her husband moved to the estate. Wildman herself was born Louisa Preisig in Appenzell, Switzerland in 1800. In 1816 she married the Englishman Thomas Wildman II, nearly fourteen years her senior and a

3. On the sociability in readers' books, see Lindsey Eckert, "Reading Lyric's Form: The Written Hand in Albums and Literary Annuals," *ELH* 85, no. 4 (2018): 973–79; Samantha Matthews, *Album Verses and Romantic Literary Culture: Poetry, Manuscript, Print, 1780–1850* (Oxford: Oxford University Press, 2020), esp. 4; Michelle Levy, *Literary Manuscript Culture in Romantic Britain* (Edinburgh: Edinburgh University Press, 2020).



MAI-LIN CHENG
Domestic Extracts

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— Ellen Rooney, "Live Free or Describe"

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(New Haven, CT: Yale University Press, 2010), 73.

Studies in Romanticism (Winter 2013): 407–484 | © 2012 Trustees of Boston University 407

Wildmans' Newstead, the "facticity of the house" energized a sociability that fuzzed the relationship between what was inside and outside literature just as did Louisa Wildman's commonplace book.

As we have seen, Louisa Wildman's commonplace book was a markedly social object, read, shared, and inscribed by many. But the bulk of the text is in Louisa's hand and, as in most commonplace books, is made up mainly of quotations from published writers. Among these are Homer, the poets of the Greek Anthology, William Shakespeare, John Dryden, Alexander Pope, Jacques-Henri Bernardin de Saint-Pierre, Amelia Alderson Opie, Felicia Dorothea Hemans, Mary Shelley, Julie S. H. Pardoe, Louisa Anne Twamley, Margaret Oliphant, Walter Scott, Thomas Moore, and, of course, Byron. As this list suggests, women's writing mattered to Louisa, and gendered dynamics play out in much of the material she places in her book.

WOW Begun in 1819, about the time that the Wildmans took possession of Newstead Abbey, and continued for decades, Louisa's commonplace book sets out, as one might expect, with a flurry of quotations from Byron, but not Byron alone. Early on, we also find Scott, Shakespeare, Pope, and Moore. Establishing precisely when Louisa Wildman made many individual entries in her commonplace book presents challenges. The earliest date in the book is 1819, and the latest is 1879, the year of Wildman's death, but the bulk of entries come from the period 1819–1839. On a weekly or monthly basis, Louisa used the volume irregularly. Year to year, however, she used the book fairly steadily during the first two decades.

There is no doubt that at the start Byron predominates. Or, perhaps better put, at the start, Louisa, it seems, is concerned with establishing her literary relationship to Byron, with whom the Wildmans already had a personal relationship. Of course, at this point, none of Byron's poetry was *old*. Byron was only thirty-one in 1819, living in Ravenna and working on the continuation of *Don Juan*. Still, Louisa's selections in these first several pages of the commonplace book are notably recent. Five of six come from Eastern Tales Byron published in 1813 and 1814; the other, from the short poem, "On Parting," from 1812.²⁹

Frequently, Wildman's selections touch on women, home, and reading, expressing the tension between domesticity and the life of the mind as well as the very material challenge—or *pathos*, to borrow from Mary A. Favret—of reading.³⁰ From Shakespeare's *Taming of the Shrew*, Louisa

Haunts: Touring Writers' Shrines and Countries (Oxford: Oxford University Press, 2016); and *Writers' Houses and the Making of Memory*, ed. Harald Hendrix (New York: Routledge, 2008).

29. Louisa Wildman, [Commonplace Book], 11.

30. Favret, "The Pathos of Reading," *PMLA* 130, no. 5 (2015): 1318–31.

From a formal point of view, the commonplace book in general is characterized by asymmetry. It is a terrain of fragments, or, to use a geological metaphor, *erratics*, objects lifted up and transported out of place. The early modern commonplace book, methodical as it was meant to be, struggled mightily against these characteristics. John Locke's 1706 manual on commonplacing is an explicit attempt to subject the heterogeneous results of literary extraction to an architectonic principle.³⁹ And yet that very attempt communicates Locke's recognition of the paradoxical nature of the enterprise. The premise of the commonplace book is the fragmentation of, and as Lynch argues, at the limit, even the destruction of the original work. She suggests that at a certain point loving books easily spills over into destroying them by literally extracting passages with scissors: "Book love so practiced shocked, because it betrayed the lover's propensities for book destruction."⁴⁰

This doubleness is implicit, too, in the term commonplace. The "common place," or heading under which passages from reading are recorded in commonplace books had long been understood as both a topic category and as a physical location in a notebook or collection. Thus, even as they attempted to impose a rational framework upon the collection, Locke and his predecessors treated the commonplace book as a material object, devoting careful attention to its crafting as such. The commonplace book, as Locke understood it, was as much a physical device as an intellectual one. Meanwhile, its contents, methodized as they were, reflected a circumstantial itinerary through the world of books marked by affect (in the selection of passages), imagination (in the construction of categories), and experience (reading and writing). The Lockean commonplace book was a prosthesis, a materialization of memory outside the body; outside the person. It was an extension of the self that could also be alienated, transplanted, and given new life. In other words, from the standpoint of 1819, it was always already Gothic.

Domesticating Byron

As the title at the top of her first page suggests, for Louisa Wildman, whatever else it may have been, the commonplace book was a book of "extracts."

39. Locke, *A New Method of Making Common-Place-Books* (London: J. Greenwood, 1706). On the early modern commonplace, see Ann Blair, *Too Much to Know: Scholarly Information in the Early Modern Age* (New Haven, CT: Yale University Press, 2010); Ann Moss, *Printed Commonplace-Books and the Structuring of Renaissance Thought* (Oxford: Clarendon Press, 1996), 255-81; Barbara M. Benedict, *Making the Modern Reader: Cultural Mediation in Early Modern Literary Anthologies* (Princeton, NJ: Princeton University Press, 1996); Richard Yeo, *Notebooks, Virtuosi, and Early Modern Science* (Chicago: University of Chicago Press, 2014).

40. Lynch, *Loving Literature*, 140.

PLACES
LOCATION
PLACE-WRITING

love this

order

Three things stand out here. First is that Medora's name slips away. It appears in Byron's text in the line that immediately precedes what Wildman copies out. Conrad's name remains in the extract, while Medora's identity is rendered obscure and her lament generalized. Second is the extract's focus on returning home, marriage, and longing. Third is the interruption, or reshaping, of narrative context. She models the "reader as gleaner [who] is making something new and personal to herself."⁴⁷ The passage Wildman copies ends with the speaker still searching for her beloved: "At length—'twas noon—I hail'd and blest the mast / That met my sight—it near'd—Alas it past!" But, in the very next line of Byron's text, Medora spots Conrad's ship: "Another came—Oh God! 'twas thine at last!"⁴⁸ It is a tragic passage in the poem. Medora finds Conrad this time, but a re-reader, as Wildman clearly was, knows that Medora's lament is prescient: in the end, Medora will not live to see Conrad's return. In the full poem, the near tragedy of the scene builds a tension that will only be fulfilled later. Wildman, in her excerpt, draws out the emotional heart of the passage as that early feeling of loss which the poem will eventually render permanent as "the immediate projection of what it nonetheless incompletes."⁴⁹

Wildman's treatment of this passage from Byron helps clarify what extraction does, by extension, what the commonplace genre meant for her. The commonplace book is frequently understood as a device for sorting, storing, and retrieving information, whether as a work of reference or as a mnemonic tool. In Wildman's case, the commonplace book was most importantly something else. We can see by the way that she excises Medora's lament that Louisa knows very well who Medora is and remembers what happens to her. Rather than helping Wildman recall such things, her commonplace book helps her set these things aside. What she extracts is what is most important to her, the fragment of the poem that she wants to share. It is an expression of an interpretation and a moment in a conversation, such as the ones we observed in her conduct with Thomas Wildman, Washington Irving, and others, through fragments. Moments such as these also help us understand that, rather than a "writer's house," in the period of the Wildmans, Newstead Abbey is best understood as a "readers' house," the commonplace book as its signal artifact, and extraction as the paradoxical act that holds it all together.

University of Oregon

1981), 3:163, canto 1, stanza 14, lines 366–87.

47. Deidre Lynch, "Paper Slips: Album, Archiving, Accident," *Studies in Romanticism* 37, no. 1 (Spring 2018): 107.

48. Byron, *The Corsair*, 3:163, canto 1, stanza 14, line 388.

49. Philippe Lacoue-Labarthe and Jean-Luc Nancy, *The Literary Absolute: The Theory of Literature in German Romanticism*, trans. Phillip Barnard and Cheryl Lester (Albany: SUNY Press, 1988), 43.

A
READER'S
HOUSE

Domestic Extracts

Mai-lin Cheng

Commonplace

Literary PLACE

PLACE MAKING

Sense of place / location

A WRITER'S HOUSE



A READER'S HOUSE

The book itself as
a literary house

"all copying joyously" 471

"engaged in the specifically readerly sociability of
Newstead"

"readerly cycling and recycling"

"the commonplace book inhabits with social
activity in which writing is less an end
than a phase in an ongoing cycle of
reading and extracts."

Shelley AJ Jones article, excerpts:

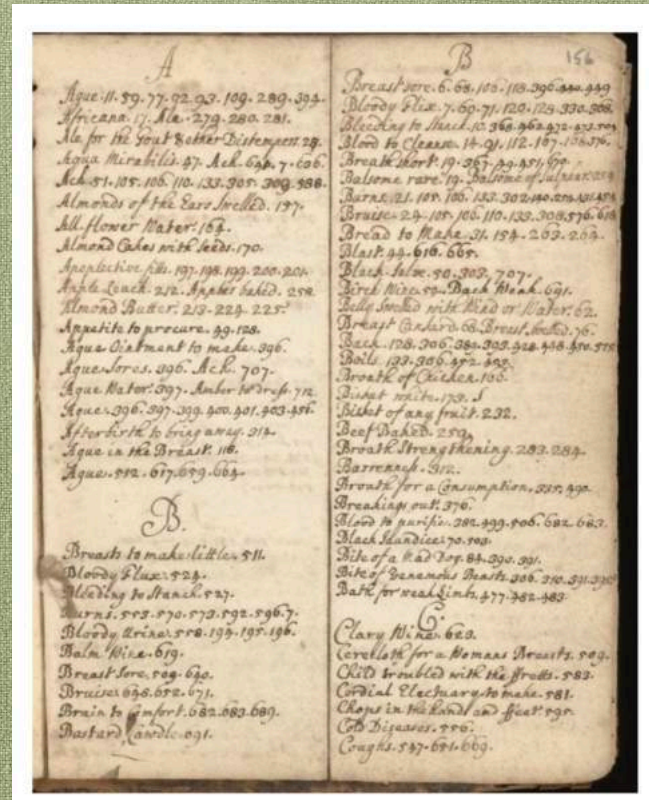
One way Romantic readers—and our students—could meet this need is through collection, and later indexing and reflection, in commonplace books.

4. Commonplace books allowed Romantic readers to confront the overload of printed pages by editing their own volumes, pushing back against the new technology through a deliberately antiquated and painstaking form of collection and transcription revived

Commonplacing literally and figuratively collapses the distance between texts, drawing them into a conversation that resembles the way Romantic readers met these same works. We encounter our readings, not as discrete works of genius huddled under authors' names in anthologies, but as part of a larger cultural conversation integrally tied to those who produce literature and to those who consumed and still consume these works. There is something powerful in confronting the materiality of texts—even, paradoxically, through digital means—that, at its best, empowers students as readers, collapsing the distance between their experience and what can seem so foreign.

[Read carefully](#) the section on Locke's indexing: Paragraph 21

21. This organizational principle, in brief, involves an index with what Locke calls “heads,” what literarily we would call motifs, or, on the internet, tags. (I consciously use the term “heads” since a primary learning outcome for this component is for students to apply practically Locke’s theory.) Locke’s method, in its most simplified form, is as follows: at the beginning or end of the book, the commonplacer designates blank pages with alphabetical columns into which heads are accumulated, as seen below in Figure 4. When adding content throughout the commonplace book, the commonplacer keeps running heads in the margins of the pages that are then cross-referenced in the index with the page number. Even in our simplified form (explained in more detail in the next section), indexing requires students to move beyond note taking to employing pattern recognition and engagement with literary motifs. “Locke’s New Method,” Stephen Colclough notes, “still encouraged readers to record extracts from their reading under headings, but these were now to emerge from their reading rather than dictate it” (33). My students, like the Romantics before them, engage in an active process of reading and interacting with material collected that results in an intentionally ordered book instead of a dizzying collection of quotations with little use beyond their initial transcription.



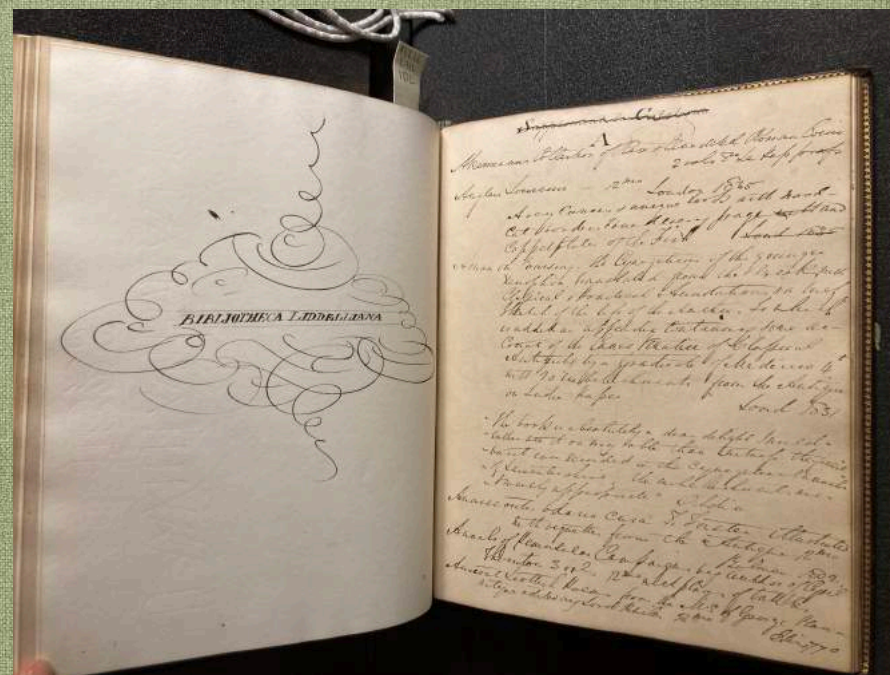
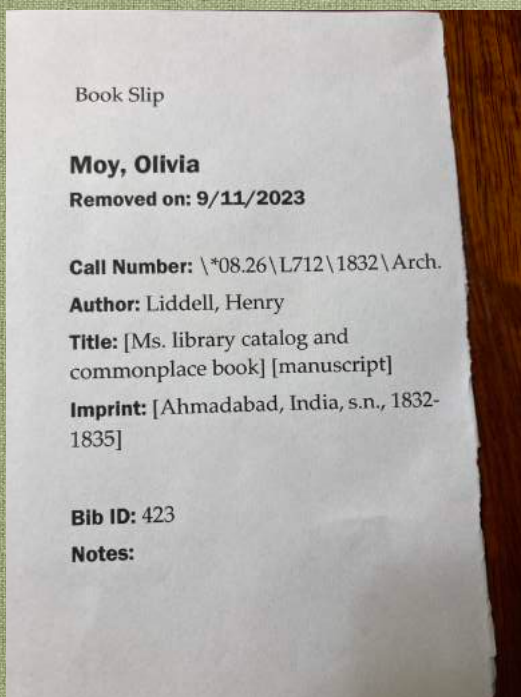
Where you can find commonplace books:

- www.archive.org: (I've linked a few on our website)
- Harvard depository linked in the Jones article

Special Collections and Rare Books libraries

- NYU Fales Collection (in person or online)
- The Morgan Library (special reading room)
- The Pforzheimer Collection at the NYPL

Some images of the *Lidell Commonplace Book* that I photographed at The Grolier Club library



The Jovial Sexton

What was he described as droll!

A droll old Sexton went to buy
A mattock and a spade,

farmer??

But when a public-house was nigh,

had? plon?

He quite forgot his trade.

mission??

He minded naught on earth

So much as good strong beer;

Does he think he's invinc?

If he had that, and joyful mirth,

significant

Death never moved his fear.

This was his song, when favorite drink

Had drove his care away:-

what is drade?

"If people will of quackery think,

His Joy?

"My drade will never decay

tried?

"For tis the greatest friend I know,

"The best I ever tried,

"For oft it makes my cups overflow,

"When I've it's worth to hide.

Does intoxication make him think he is invincible?

"Who is a warrior great as I,

"A mighty hero too?

Thinks he's more mighty than royalty! That's rich

"For dukes and princes, popes, and kings,

"Beneath my weapons bow.

To bring the path-crowned quart, my boy,

Let care before it fall,

Matilda Sillah

To, S.M. A young African painter, on seeing his ' works



To show the lab'ring bosom's deep intent,
And thought in living characters to paint,
When first thy pencil did those beauties give,
And breathing figures learnt from thee to live,
How did these prospects give my soul delight,
A new creation rushing on my sight?
Still, wond'rous youth! each noble path pursue,
On deathless glories fix thine ardent view:
Still may the painter's and the poet's fire
To aid thy pencil, and thy verse conspire!



"Painting is Poetry that
is rather seen than
felt, and Poetry is
Painting that is
rather felt than
seen"
- Leonardo
Da Vinci"



This passage conveys a tone of admiration, and encouragement. It celebrates the creative process, particularly in painting and poetry. The speaker expresses awe at the ability to capture beauty and life through art, attributing this skill to the person being addressed. As for its meaning, it emphasizes the transformative power of artistic creation. The mention of a "new creation rushing on my sight" suggests a sense of wonder and revelation, as if the act of artistic expression brings forth something entirely fresh and awe-inspiring. This passage conveys a sense of appreciation for the impact that art can have on the human spirit. It encourages the pursuit of creativity and the aspiration for enduring accomplishments. The energy it imparts is one of inspiration and motivation. It urges the reader to continue along paths of artistic expression and to set their sights on achieving enduring glories. In terms of reminding me of other authors or passages, it has a classical and timeless quality that resonates with works of Romantic poets like William Wordsworth. It echoes sentiments of the power of art and the wonder of creation that are common themes in Romantic literature. Additionally, it also evokes a sense of the Renaissance period, with its focus on the beauty and potential of human creativity.

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