UNIT 11 WILLIAM WORDSWORTH

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11.0 OBJECTIVES

After having read this unit you will be able to:

• Talk and write about Wordsworth the poet;
• Discuss Wordsworth’s poetry with special reference to ‘Intimations of Immortality’ and ‘Tintern Abbey’

11.1 INTRODUCTION

In this unit we have discussed William Wordsworth’s life in brief. He is regarded the greatest poet of Nature and also the foremost of the Romantic poets. He brought about a revolutionary change in English poetry by his language, his sense of the influence of Nature on the mind, and his insight into emotion.

The first poem is an extract from ‘Intimations of Immortality’ which can also be termed as autobiography in poetry. Wordsworth talks about how memories recollected in tranquillity / calmness strengthen and inspire us if we remain true to Nature. We have scanned five lines of the poem. You may practice scansion by scanning the rest of the poem.

The second poem is also an extract from ‘Tintern Abbey’. It contains the essence of Wordsworth’s thought as a poet. The extract discusses how Nature soothes and heals a mind and heart in turmoil.
Both the poems are representatives of Wordsworth’s theory of poetry: “spontaneous overflow of powerful feelings recollected in tranquillity.”

After going through the unit, we hope, you would be able to appreciate the fact that Wordsworth was the poet of Man, of ‘man as they are men within themselves.’ He celebrates both ‘Nature in her modesty’ and ‘Nature in her sublimity’.

It is better if you read through the unit section by section and do the exercises as you read. Do give yourself a break after you have worked on a section.

11.2 WILLIAM WORDSWORTH (1770-1850)

Wordsworth along with Coleridge and Southey belonged to the first generation of the Romantic poets.

Wordsworth was born on April 7, 1770 at Cockermouth on the Derwent in the Cumberland highlands of Lake District. By the age of fourteen he had become an orphan. His school days at Hawkshead, in his own words, “were very happy one, chiefly because I was left at liberty then, and in the vacations, to read whatever books I liked.” Here he received his early impression “derived neither from books nor from companions, but from the majesty and loveliness of scenes around him… loved with the first heats of youth.” He spent his first summer vacation at Hawkshead where “after a night spent in dancing, I was deeply moved by a splendid sunrise.” Speaking of this experience, he says in The Prelude:

“Ah! need I say, dear friend! that to the brim
My heart was full: I made no vows, but vows
Were then made for me; bond unknown to me
Was given, that I should be, else sinning greatly,
A dedicated spirit.”

But he did not relish the petty restrictions of University life and atmosphere of St. John’s College, Cambridge, and felt like “a fowl of the air, ill-tutored for captivity.” His days at the University are well documented in The Prelude.

After obtaining his B.A. degree in 1791, Wordsworth went to live for some months in London where the multitudes of the huge city brought him a vision of totality – human sympathies into his thoughts of Nature – and made him recognize “the unity of man,” the unity of life.

In 1791 Wordsworth went to France to learn French in order to fulfil his cherished idea of becoming a touring tutor. There, like so many of his generation, he was very enthusiastic about the Revolution of 1789 and the revolutionaries. In particular he was charmed by the personality of Michael de Beaupuis whom he met at Blois in 1792. His influence revealed to him the power and potentiality of man - to attain “rational liberty, and hope in Mind, Justice and peace.” At Blois he fell in love with Annette Vallon. He did not marry her, but she bore him a daughter.

He was compelled to return to England because his guardians in England threatened to cut off his allowances. The next few years were a period of
disillusionment and disappointment for him. He was filled with remorse on account of his desertion of Annette and the child. Besides, the violent course of events in France rudely shattered his dreams of a new world of Liberty, Equality and Fraternity – the ideals of the French Revolution. Further, the war between France and England divided his loyalties in the most agonizing way.

His stay at Racedown, Somerset, between 1795 and 1797 is significant because he gradually overcame the depression and disillusionment caused by the French Revolution. Here he wrote ‘Guilt and Sorrow’ and his only drama The Borderers, a tragedy in blank verse, both being attempt at the psychology of guilt and expiation.

In 1797, Wordsworth along with his sister, Dorothy, moved to Alfoxden to be near to S.T. Coleridge, whose genius for philosophical speculation offered him an intellectual companionship that answered his needs. Here the two greats thought of embarking upon a book of poems to meet the expenses of a walking tour of Germany. Their joint venture resulted in the publication of the remarkable and monumental The Lyrical Ballads for which ‘Tintern Abbey’ was composed. The Lyrical Ballads was a manifesto of a new spirit in poetry we know as the Romantic Revival. Among the notes of new poetry were a new and intenser interest in Nature, and a new faith in Man. In this period he wrote some of his best poems like ‘Ruth’, ‘Nutting’, ‘The Poet’s Epitaph’ and the Lucy poems like ‘The Idiot Boy’, ‘A Slumber did my Spirit Seal’, ‘She Dwelt Among the Untrodden Way’, ‘The Education of Nature’, etc. This period also saw the publication of ‘Peter Bell’, a poem written as a reply to Coleridge’s ‘The Rime of the Ancient Mariner’. Like Coleridge’s poem, this poem is also about the redemption of human soul.

In the beginning of 1800, with Dorothy, he settled at Dove cottage, Grasmere. In October 1802, he married Mary Hutchinson. In the following lines from ‘She was a Phantom of Delight’ he describes her thus:

“The reason firm, the temperate will,
Endurance, foresight, strength and skill;
A perfect woman, nobly planned,
To warm, to comfort, and command.”

Here he planned his great philosophical poem The Recluse in three parts, of which he was able to write only two parts: The Prelude by way of introduction and the second part, The Excursion. In 1813, he settled at his favourite place Rydal Mount where he died on April 23, 1850, and was buried in the Grasmere churchyard. In the meantime, in 1843, he was appointed the Poet-laureate in succession to Robert Southey (1774-1843).

11.2.1 Characteristics of his Poetry

Every critic of English poetry has come to the conclusion that Wordsworth is the greatest Nature poet of England. Indeed, after reading his poetry, we are moved deeply and experience a kind of calm pleasure. To him, like the mystics, Nature was not a mere physical entity or loveliness or a sensuous presentation and description, but revelation of the Supreme Being; a vision, an interpretation, a path to perception of the unseen and infinite as both the poems here selected show. To him the myriad forms and phenomena in the universe were the
manifestations of the divine – to him God in Man and in Nature is one as the super-sensuous world appeared to be more real than the world of sense-perception.

One cardinal principle of his poetry is his love for human beings – to love Nature is to love Man who is part and parcel of Nature. A distinguishing feature of this belief in Man is his glorification of childhood, of which the ‘Intimations of Immortality’ is the supreme example.

Another characteristic of his poetry is that Nature is a great teacher, healer and soother. In the ‘Tables Turned’ he says:

“One impulse from a vernal wood
May teach you more of man;
Of moral evil and of good,
Than all the sages can.”

But to learn lessons from Nature one must “bring with a heart /That watches and receives.”

His attitude to Nature did not become mystical and spiritual all at once. There were three stages in this development and they are described very vividly in the ‘Tintern Abbey’ and the ‘Immortality Ode’. In the first stage, his love of Nature was like that of child – sheer animal delight in the freshness and beauty of natural objects. This, in the second stage, developed into an impassioned love and sensuous beauty of Nature. In the third stage these passions, joys and raptures of youth yielded place to a quieter and more sober approach in which he became aware of the spiritual and human significance of Nature. He realized that Nature was the abode of God, and that there was an indissoluble bond between Nature, Man and God. This realization filled him with universal love and faith that all God’s creation is full of His blessings.

11.2.2 His Theory of Poetry

Wordsworth elaborated his theory of poetry in his Preface to _The Lyrical Ballads_. He writes:

“I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquillity: the emotion is contemplated till by a species of reaction, the tranquillity 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.” But adds:

“Though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, has also thought long and deeply. For our continued influxes of feelings are modified and directed by our thought, which are indeed the representatives of all our past feelings.”

In his view, sensibility alone was not sufficient to ensure good poetry; it must be directed by “thought long and deep,” i.e. by a calm mind.

What Wordsworth implies is, to quote Herbert Read, that “good poetry is never an immediate reaction to the provoking cause; that our sensations must be
allowed time to sink back into the common fund of our experiences, there to find their level and due proportion. That level is found for them by the mind in the act of contemplation, and then in the process of contemplation the sensation revive, and out of the union of contemplating mind and the receiving sensibility, rises that unique mode of expression which we call poetry.” This is what Wordsworth means when he asserts that poetry “takes its origin from emotion recollected in tranquillity”—a product which provides ‘pleasure’ and ‘delight’, the purpose being ‘instruction through pleasure’. Wordsworth’s theory of poetry is rooted in his ideas of a poet as a ‘man speaking to men’ who reveals to his fellow beings the hidden unity of their experiences. The poet thinks and feels in the spirit of the passions of people and therefore his language is very akin to theirs.

He writes in *The Lyrical Ballads*: “Low rustic life was generally chosen because in that situation the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language; because in that situation our elementary feelings exist in a state of greater simplicity and consequently may be more accurately contemplated and more forcibly communicated… The language too of these men is adopted… because such men hourly communicate with the best objects from which the best part of language is originally derived….”

Wordsworth in this way discarded the abstract and frigid style of the 18th century poetry in order to find a suitable language for the new poetic movement.

Do you find Wordsworth’s life and his creed interesting? If you do, you will find a longer introduction in any History of English Literature.

Now find out how well you have read and understood the section with the help of the following exercise. In case you fail to locate the answers, read the whole section again.

<table>
<thead>
<tr>
<th>Self-check Exercise I</th>
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<tr>
<td>1) How old was Wordsworth when he became an orphan?</td>
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<td>2) From where did Wordsworth receive his Bachelor’s degree?</td>
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<td>3) Wordsworth wrote <em>The Lyrical Ballads</em> in collaboration with</td>
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<td>..................... and was first published in ....................................................</td>
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<td>4) Name Wordsworth’s sister and wife.</td>
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<td>5) Wordsworth succeeded ..................................................... as poet-laureate of England in the year .....................................................</td>
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11.3 INTIMATIONS OF IMMORTALITY

11.3.1 The Background of the Poem

The full title of the present poem is ‘Ode : Intimations of Immortality from Recollection of Early Childhood’. The poem is in eleven stanzas containing 204 lines. The present extract is stanza IX.

Partly composed in 1802 and partly in 1804, ‘Intimations of Immortality’ is one of the noblest poems of Wordsworth. Around the year 1802 the poet was facing a spiritual crisis. The ‘visionary experiences’ that he had come across as an adolescent and a young man, and which were the source of his ‘deepest illumination’ were gradually losing their shine and glory. The present poem gives expression to the poet’s spiritual crisis, the causes of the lost glory and an answer to the poet’s problem.

C.M. Bowra in *The Romantic Imagination* observes that the first part (sts. I-IV) presents the crisis, the second (sts. V-VIII) attempts an explanation, the third and concluding part (sts. IX-XI) offers a consolation. Though “the radiance … once so bright” is no more, yet all is not lost; Nature will still ‘uphold’ and ‘cherish’ us is the message that the poem conveys.

11.3.2 The Text

O joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benedictions: not indeed
For that which is most worthy to be blest;
Delight and liberty, the simple creed
Of childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:
Not for these I raise
The song of thanks and praise;
But for those obstinate questionings
Of sense and outward things,
Fallings from us, vanishings;
Blank misgivings of a Creature
Moving about in worlds not realized,
High instincts before which our mortal Nature
Did tremble like a guilty thing surprised;
But for those first affections,
Those shadowy recollections,
Which, be they what they may
Are yet the fountain light of all our day,
Are yet a master-light of our seeing;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake,
To perish never;
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy.
Can utterly abolish or destroy!
Hence, in a season of calm weather
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

Glossary
ember : ashes; remnant of his former being
doth : still
fugitive : of fleeting nature
breed : create; perpetuate
Perpetual : ever; constant
benediction : thankfulness to God; thanks giving
most : very thanks for
blest : given
simple : innocent
creed : faith
rest : contentment
new-fledged : young hope
fluttering : move lightly and quickly
breast : heart
blank misgivings : vague doubts about the reality of objects
affection : love, impression
shadowy : vague
fountain light : the real source of our knowledge
master light : the chief source of light
Uphold : support
eternal : without beginning or end; existing for ever; frequent
listlessness : indifference
high instincts : lofty ideas / institutions
Man : manhood
Boy : boyhood
sea : previous existence with God
land : earthy life
11.3.3 The Stanza Form

‘Intimations of Immortality’ is written in an English Pindaric of the irregular form. This form is also known as Cowleyan ode. Wordsworth had never tried such a metre before. Each stanza has its own shape and length, and its own rhyme-scheme.

The first four lines are scanned for you.

/     /      /
O joy ! / that in / our em / bers
/     /
Is some / thing that / doth live,
/     /
That na / ture yet / remem / bers
/     /
What was / so fu / gitive !

This passage is an example of Iambic verse.

Variations: The first four lines are Trimetre. The first and third lines are hypermetrical. These four lines are rhymed and the rhyme scheme is a b a b.

11.3.4 A Discussion

The poem is a reminiscence in the sense that it is a poetic account of immortal nature of the human spirit intuitively known by the child, almost forgotten by the grown-up man, but to be known through recollection in tranquillity of heart and mind.

In this extract, the poet considers the child as superior to the grown-up man in the spiritual perception of divinity. But it is indeed a joy that even in our mature age, we can recall and recollect the elusive visions – the feeling of immortality and heavenly life – experienced during our childhood. In the same breath, the poet makes it clear that his joys in recollecting those experiences is not due to the blessings of childhood, delight and liberty, rather he is full of gratefulness and thanks “for those obstinate questions of sense and outward things,” i.e., the poet is not thankful for those blessings for which he should feel most grateful. Our maturity force us to question and doubt the existence of tangible objects of the world around us, the vague intimations of the existence of a world of spirit and the natural instincts as experienced during the childhood. During the childhood period he had doubts about the reality of the visible world in which he moved about. The material things seemed to move away from him, and vanish into unreality. But as a grown-up man he feels like a guilty person, for now his life is devoid of the former loftiness. He is grateful to that period because of those innocent feelings and those vague remembrances of a previous existence in heaven which have always been a source of joy. Whatever may be their ultimate cause and effect, they are the primary source of knowledge, wisdom and happiness. These memories/recollection strengthen and inspire us. As a result the years of troubled and noisy times spent in the world are after all just transitory moments in this vast eternity. They support us, sustain us, and have the power to convert the noise and fury of our life into an eternal calm and serenity, i.e., they are capable of making our troubled period appear to us like a
momentary interval of disturbance placed between tranquil eternity of life before birth and after death.

The poet believes that once these truths are visualized through mystical illumination, neither idleness, nor the mad pursuit of or endeavour to possess material objects, nor the preoccupations of boyhood or manhood, nor ‘all that is at enmity with joy’, can distory their influence. Hence, when man is advanced in years, the soul has the glimpse of the sea of immortality which helped us in coming on this earth. Our soul can in a moment recollect the experiences of childhood. When our mind is vacant and tranquil, and the imagination at its sublime, by recollecting the experiences of childhood, we can easily and instantly go back to the shore of eternity. In other words, in our innocent imagination we can have a vision of our eternal home.

In this excerpt Wordsworth picturises childhood with the help of apt images. The first is the image of fire(embers) which slowly dies out in the course of time, leaving ashes behind. The vision of childhood also slowly dies out when we grow up, yet the spark remains. In another image ‘hope’ has been likened to a young bird which flutters with its new-fledged wings. The third, ‘affection’ is used to describe innocent experiences.

The words used to describe the process to visualize the eternal abode spontaneously drive home the purpose of the poet – instruct through pleasure/delight in a very convincing manner in lines colloquial yet full of meaning. They dignify the simplicity, but at times rises to grandeur without falling into pomposity.

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<tr>
<td>2) What are the qualities of childhood?</td>
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3) Can you trace/find Wordsworth’s concept of Nature in the extract you have read aloud just now?

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11.4 TINTERN ABBEY

11.4.1 The Background of the Poem

The sub-title of the poem ‘Tintern Abbey’ is ‘Lines Composed A Few Miles Above Tintern Abbey’. The poem was composed in 1798, five years after his first visit to the banks of the river Wye, for The Lyrical Ballads, published in 1798. His first visit in 1793, the year following his return from France, when he was in a state of intellectual and emotional turmoil, was still afresh in his mind. About the composition of this poem, Wordsworth writes: “No poem of mine was composed under circumstances more pleasant for me to remember than this. I began it upon leaving Tintern after crossing Wye…Not a line of it was altered….”

The main cause of his mental and moral crisis was his disillusionment with the French Revolution in 1789 and the war between England and France in 1793. He lost his faith in Man and even in God. He cherished to find some solace and this consolation came to him in the lap of Nature. Therefore, when he revisited Tintern in 1798, he was a chastened person fully aware of the sufferings of humanity. He now no longer cried and longed for ‘dizzy raptures’ and ‘glad animal movements’, but looked for a deeper meaning in Nature. On this tour of 1798 with Dorothy, he discovered that ‘Man had much to learn from Nature which was Man’s prime teacher’.

11.4.2 The Text

Five years have past; five summers, with the length
Of five long winter ! and again I hear
These waters, rolling from their mountain-springs
With a soft inland murmur. – Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thought of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark Sycamore, and view
These plots of cottage-ground, these orchard tufts
Which, at this season, with their unripe fruits,
Are clad in one green **hue**, and lose themselves
'Mid **groves** and **copses**. Once again I see
These hedge-rows, hardly hedge-rows, little lines
Of sportive wood run wild: these pastoral farms
Green to the very door; and **wreaths** of smoke
Sent up in silence, from among the trees!
With some uncertain notice, as might seem
Of **vagrant dwellers** in the houseless woods,
Or of some Hermit’s cave, where by his fire
The **Hermit** sits alone,
Through a long absence, have not been to me
As is a landscape to a blind man’s eye:
But **oft**, in lonely rooms, and 'mid the **din**
Of towns and cities, I have owed to them,
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration: feelings too
Of unremembered pleasure: such, perhaps,
As have no **slight or trivial** influence
On that best portion of a good man’s life,
His little, nameless, unremembered, acts
Of kindness and of love.

Glossary

**Tintern Abbey** : A monastery, situated in the ruins on the bank of the river Wye, in Monmouthshire

**Steep and lofty cliffs** : Precipitous and high mountains

**Repose** : Take rest

**Sycamore** : A kind of fig tree common in the Middle – East countries.

**Tufts** : A bunch of hair, feathers, grass, etc. growing or held closely together at the base

**hue** : The degree or brightness in a colour

**grove** : a group of trees

**copses** : small trees or bushes

**wreaths** : column

**vagrant dwellers** : gypsies

**Hermit** : a holy person; sage

**oft** : often

**din** : a continuous loud and unpleasant sound

**slight or trivial** : ordinary; petty
11.4.3 The Stanza Form

The first four lines are scanned for you.

/                   /                 /                   /               /
/ Five years / have past ; / five sum / mers , with / the length
/ Of five / long win / ters ! and / again / I hear
/       /             /           /          /
/ These wa / ters , rol / ling from / their moun / tain – springs
/       /             /           /          /
/ With a / soft in / land mur / murs. Once / again

This passage is an example of unrhymed Iambic Pentametre versification.

The first foot of the fourth line is Trochaic.

11.4.4 A Discussion

Wordsworth begins with a particular scene and a personal memory as experienced five years ago. In these five years he had passed through a period of great despodency. He was distressed by his love-affair with Annette Vallon who also bore him a daughter in 1792, and by political events – The Reign of Terror in France after the Revolution and the war between his motherland, England, and France, the country he wanted to settle in.

The poet gives a vivid account of his second visit to the Wye where he has come again after five years. He again hears the water rolling from their mountain springs with a soft inland murmur. Once again he feels elated in the presence of the wooded hills overhanging the Wye. The precipitous and high mountains, thick Sycamore trees, the cottage ground, the orchards with ripe fruits, the hedge row, etc. etc. are all observed and remembered by him and he recalls an experience. The remembrance of these sights and scenes has been a source of sweet, soothing and healing sensations from 1793 to 1798 when he had been living in London and when the crushed ideals of the Revolution and other sundry things had shaken his inner spirit. Yet the lastingness of his impression derived from the passionate fusion with the myriad forms of Nature sustained him in these critical years of his life. The revisit to the Tintern Abbey on the Wye with all its surroundings gave him mental relief, restored his peace of mind and thrilled the innermost recesses of his heart. The impressions gathered / received from the Nature left a moralizing influence on his character and inspired him to perform the ordinary deeds of love and kindness done in daily life, which are often forgotten and ignored.

Wordsworth always looked towards Nature for peace and comfort for his sorrow-stricken heart and in hours of weariness amid din and bustle of city life. In short, whenever he was in communion with Nature, he discovered spiritual and intellectual meaning in Her as if he were in the presence of some unseen power.

In the above extract the metre is blank verse – unrhymed ten – syllabled iambic lines. The lines of the excerpt use a selection of the real language of men in a state of vivid sensation. The excerpt is a lyrical meditation on the theme of Nature and its effect on a troubled mind.
11.5 LET US SUM UP

In this Unit you have read about the life of William Wordsworth and examined two excerpts from his poetry.

Wordsworth owes his distinctive position in English literature to his spiritual interpretation of Nature. He penetrated to the very heart of Nature and saw in it a revelation of universal spirit of God in the woods, mountains, meadows and men. He has been called a pantheist because he saw the one Universal Spirit
permeating the whole universe. Therefore, he was also a mystic. He made it his mission to influence and convert humanity to this new religion – a religion to soothe and heal the tired humanity. His another important mission was to teach, and his greatest poems like ‘Tintern Abbey’, ‘Intimations of Immortality’ and *Prelude* enabled him to transmute his teaching into pure poetry which are indeed music to our ears and inspire in us obedience to divine eternal law.

### 11.6 SUGGESTED READING

Meyer Abrams, : *The Mirror and the Lamp*

Meyer Abrams, ed: *Wordsworth : A collection of Critical Essays*

A. C. Bradley : *Oxford Lectures*

Boris Ford : *From Blake to Byron*

Graham Hough : *The Romantic Poets*

### 11.7 ANSWERS TO SELF-CHECK EXERCISES

**Self-check Exercise I**

1) 14 years old.

2) St. John’s College, Cambridge.

3) (a) S.T. Coleridge  (b) 1798

4) Dorothy; Mary Hutchison

**Self-check Exercise II**

1)  

```
The thought / of our / past years / in me / doth breed
Perpe / tual be / nedic / tions : not / indeed
For that / which is / most wor / thy to / be blest ;
Delight / and li / berty /, the sim / ple creed
of child / hood , whe / ther bu / sy or / at rest ,
with new /- fledged hope / still flut / tering in / his breast :
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These six lines are Iambic Pentametre. Its rhyme scheme is c c d c d d.

2) a) The child is intuitively aware of the immortality of the human spirit.

   b) His spiritual perception of divinity is superior.

   c) He is at liberty to spend his days in delightful acts.

   d) His feelings and thoughts are innocent.

   e) A child can have glimpses of eternal abode.

3) Yes, Wordsworth firmly believed that Nature was the abode of God, that there was an indissoluble bond between Nature, Man and God, that God in
Man and in Nature is one. When we are child, we are the inhabitants of Nature, and therefore most near to Him. When we become man, we realize Him in the perfect sense; when we are calm and serene we can visualize Him in everything around us. Even after questions and doubts about immortality, i.e. existence of a world of spirit, disappear only if we go nearer to Nature.

Read the previous sections for more information.

Self-check Exercise III

1) i) His love-affair with the French girl, Annette Vallon, and their daughter.
   ii) Failure of the ideals of Liberty, Equality and Fraternity.
   iii) The war between England and France in 1793.

2) i) Nature in her modesty and
   ii) Nature in her sublimity.

3) Do I / behold / these steep / and lofty / cliffs,
   That on / a wild / secluded / scene / impress
   Thoughts of / more deep / secluded / and connect
   The landscape with / the quiet / of / the sky.

An example of unrhymed Iambic Pentameter.

4) Read the Text and the Discussion and find out the natural objects of beauty described therein.