Wordsworth visited the continent several times and gave his experiences in the sonnet form in several groups. Here we propose to examine those groups spanning about two decades with a view to judging the growth of his poetic mind. Such one group of sonnets is that which Wordsworth wrote during the tour of the continent in 1820 with Dorothy, Mary, and Cabb Robinson of which Dorothy's Recollections gives a vivid and enthusiastic description. The tour covered many small states of Europe and under the heading 'The Memorials of a Tour on the Continent' the recollection were written mostly between January and November of 1821 and published in a separate volume early in 1822. Wordsworth published his scanty but faithful memories of the various feelings of a philosopher and a poet as they were occasionally awakened by objects of greatness, wonder and beauty. Taken as a whole they are, however, not very interesting reading. They seem to have been written with the intention to remember his visits to particular places which caught his fancy and not because he had to say something important. The comparative thinness of thought and weakness of language is perhaps partly to be found in his absorption with the Ecclesiastical Sketches -- not yet completed when he began The Memorials -- which demanded all his intellectual powers. The Memorials consist, for the most part, of sonnets but are interspersed with short pieces in other measures and all of them are more or less effusions of a mild yet ardent and
imaginative poet, visiting some of the most magnificent scenes in Europe which nature has put within the reach of a summer traveller. A spirit of wise tolerance and of true philanthropy breathes everywhere to which the expression of an ardent patriotism imparts an additional zest.

The series consisting of 21 sonnets opens with a dedicatory sonnet to all 'Dear Fellow-Travellers', in which while presenting his memorial lays the poet anticipates all affection and sympathy of the readers. He assures the readers that he has supplied them with the description of fairest landscapes, greenest bowers, all life, beauty and truth that his Muse was capable of and which they themselves can appreciate. This sonnet is followed by the sonnet on 'Fish-Women' which he wrote on landing at Cailas. The poet's imagination is seized by the fanciful image of 'Fish-Women' residing in the fantastic ocean. He seems fearful of meeting them in their fretted, withered, grotesque and immeasurably old caves, but then he dispels his fear, he notes their shrill voice, liquid music and undecaying beauty excelling the earth's fairest daughters. Sonnets II and III were written at Bruges. When the poet reached there, the town was clad in the golden light but soon the darkness grew. He notes its beauty, magnificence and silent avenues of stateliest architecture 'Where the Forms/of nun-like females, with soft motion, glide!' but what struck him most amidst 'Sumptuous buildings, vocal in sweet song' was peace prevailing there:

1. Sonnet I Dedication
To social cares from jarring passions freed;
A deeper peace than that in deserts found.

Sonnet V contains the poet's passing feelings casually noted on visiting the field of Waterloo. Had he been in his former times, he would have stopped to curse it. He reflects on the transitoriness of prosperity which brought glittering crowns, garlands and fame to it but now had left it cold and blank. Patriotism is replaced by a sense of horror. He notes the futility of human wishes:

While glory seemed betrayed, while patriot-seal
Sank in our hearts, we felt as men should feel
With such vast heaps of hidden carnage dear,
And horror breathing from the silent ground!

Sonnet VI that follows it is the best sonnet of the volume written between Namur and Liege. The sonnet is a fine description of the natural landscape. A reader of Wordsworth would derive the same kind of pleasure, mingled with surprise from this beautiful description, as one would from looking at a fine landscape chastely painted by a great painter. Whenever Wordsworth finds himself amidst beautiful scenery, he gets himself lost. He shows his admiration for scenery thus:

What lovelier home could gentle Fancy choose?
Is this the stream whose cities, heights, and plains
War's favourite playground, are with crimson stains
Familiar, as the Morn with pearly dews?

(VI)
Reaching the seat of Charlemaine he saw the puny church, her feable
columns, its scanty chair, the sword — all objects of false pretence.
For a tourist like him, "Pyrenean Breach" wrapped by unremitting
frost bleaching the rocky crescent is preferrable to this memorial.
At Cologne the cathedral drew the attention of the poet but he felt
that it was incomplete though the designers and architects worked
assiduously. The poet invokes the Powers to try their midnight
virtues of their harmony to complete it. Sonnet IX written in a way
in a carriage upon the banks of the Rhine is calculated to give one
the idea of the author’s senses having been affected by the beverage
of the country. Sadness steals over him amid the dance of jollity
from the reeling green earth beneath the vine - leaf crown. Soon
he recovers and asks himself:

                      Yet why repine?
To muse, to creep, to halt at will, to gaze ---
Such sweet wayfaring — of life’s spring the pride,
Her summer’s faithful joy — that still is mine,
And in fit measure cheers autumnal days.

(IX)

Speaking of the source of the Danube in sonnet XI he tells us that
the river has its source in a spring. In the beginning it flows
under pavement, then takes the form of a little, clear, bright and
vigorous rill and moves on with the agility of a child. Later join-
ing another stream it mingle with the sea calmly — the sea

                      Whose rough winds forgot their jars
To waft the heroic progeny of Greece;

(XI)
Sonnets XII and XIII were inspired by the waterfalls of Staub — Bach, Lauterbrunnen and the Fall of the AAR — Handee. The poet was swayed by the thrilling, sweet and powerful music coming from the 'lips of abject Want/ Or Idleness in tatters mendicant/' to enthrall and to haunt the sky-born waterfall. In the latter sonnet too the poet is taken away when he sees the flowers peeping forth from many a cleft and chink, of different hues ever fresh and also the Pine trees nodding their heads. The poet conjectures:

Nor doubt but He to whom you Pine-trees nod
Their heads in sign of worship, Nature's God,
These humbler adorations will receive.

(XIII)

Sonnet XXI is written on the town of Schwytz which is lodged amidst mountains. It is built on the principle of the golden mean and is surrounded by the fields and green meadows. What struck the poet was peace prevailing there — 'art thou blest with peace serene'. When the poet reached the top of the pass of St.Gothard, he was carried away by hearing 'Ranz Des Vaches'. He was reminded of the joys of his distant home. While he was at Milan in the Refractory of the convent of Maria Delia Grazia he saw a picture by Leonardo Da Vinci showing Christ taking His Last Supper. Time had impaired it and all efforts at retouching it had not brought the original calm, ethereal
grace and love radiating the Saviour's face full of mercy and
goodness and indicating his obedience to Primal Law. This is the
content of sonnet XXVI. At Milan he also saw the column intended
by Bonaparte for a triumphal edifice but now lying by the way-side
in the Simplon Pass. Pride goes before a fall. The column, a
symbol of vanity, could not occupy the place it was intended for and
was resting "where thy course was stayed by Power divine." Upon
the Gemmi he heard an echo, a full cry from a solitary Wolf-dog
ranging on through the bleak concave. To this he gave expression
in sonnet XXXI. Wordsworth returned home through France and hence
a few sonnets refer to the objects in France. Sonnet XXXIV
describes the Sky -- a prospect from the plain of France. Towards
the end of the day he sees a cloud mimicking a lion's shape and
disappears. It is a daily occurrence:

Meek Nature's evening comment on the shows
That for oblivion take their daily birth
From all the fuming vanities of Earth!

Near the harbour of Boulogne on being stranded the poet was reminded
of Caligula who terminated here his Western expedition. Soon this
thought is replaced by the thought concerning his own country which
checked the ambition, controlled tyranny and cured the folly of
Bonaparte. The poet landed at Dover in November 1820. The sonnet

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<td>The Last Supper by Leonardo da Vinci</td>
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<td>XXIX</td>
<td>The Column Intended by Bonaparte for a Triumphal Edifice in Milan, now lying by the way-side in the Simplon Pass</td>
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<td>XXXIV</td>
<td>Sky-prospect - From the Plain of France</td>
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<td>XXXV</td>
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XXXVI, bears an obvious and most perverted allusion to the great event which then had agitated the whole country and indeed every part of the world to which the news had penetrated -- the triumph over unparalleled oppression obtained by the late queen, through the generous assistance of the people of England. The poet notes that the storm had blown over and all was peace:

Here only serve a feeling to invite
That lifts the spirit to a calmer height,
And makes this rural stillness more profound.

(XXXVI)

Sonnet XXXVII notes the surprise of the poet at the sight of the town Dover, the streets and quays of which were thronged but no natural utterance was there. Then his wonder ceases, for

Ocean's O'erpowering murmurs have set free
They sense from pressure of life's common din;
As the dread Voice that speaks from out the sea
Of God's eternal Word, the Voice of Time
Both deaden, shocks of tumult, shrieks of crime,
The shouts of folly, and the groans of sin.

(XXXVII)

Sonnet, XXXVI  After Landing - the Valley of Dover
XXXVII  At Dover
PART - II  

Sonnets during the Re-visit of Yarrow in the Autumn of 1831

After the publication of Ecclesiastical Sonnets in 1822 till

Wordsworth published his YARROW REVISITED AND OTHER POEMS IN 1835.

he published nothing. His reputation chiefly depended on the work
published by 1822 and he was recognised as a great and original poet
who had his style, peculiarities of thought and sentiment. Wordsworth
had created taste by which he was to be relished. Now the leaders
of thought and lovers of literature began to extol him. A few years
later John Stuart Mill expressed his happiness on reading his poems.

The leaders of the Oxford movement recognized Wordsworth's plea for
mystical faith and his exaltation of medieval Christianity. John
Keble, Professor of poetry of Oxford frequently quoted him:

True philosopher and inspired poet who by the
special gift and calling of Almighty God
Whether he sang of Man or of Nature, failed not
to lift up men's hearts to holy things nor ever
ceased to champion the cause of the poor
and simple and so in perilous times was raised up
to a chief minister not only of sweetest,
poetry but also of high and sacred truth.

The decade that followed was relatively barren but the next decade
saw the revival of poetic activity. During this time he had renewed
and extended the travels of his youth. He indulged his taste for
travelling whenever he could afford it. He admits it in his letter
to Southey in 1843: "Books were, in fact, his passion, and wandering,
I can in truth affirm, was mine". Among the tours undertaken after

1. Quoted in Myers, Wordsworth, p. 154.
2. France - 1791-92, 1802, 1820
   Germany - 1798-99
   Scotland - 1803, 1814, 1831, 1833
   Switzerland and Italy - 1820, 1837
   Holland - 1823 North Wales - 1824 Belgium - 1829 Ireland - 1829
3. Quoted in Myers, Wordsworth p. 154
1830 two tours to Scotland in 1831 and 1833 and one to Italy in 1837 are noteworthy. The poetry of these late years shows decline in the poet's power though now and then it shows signs and touches of the old inspiration as in 'King's College, Cambridge' included in the Ecclesiastical Series. They are generally descriptive and didactic in tone.

During the tour of Scotland in 1831 and on the English border in the same year Wordsworth wrote 24 sonnets. Under the heading **Yarrow Revisited** the second poem is a sonnet on the departure of Scott from Abbotsford for Naples. Sonnet VI also bids farewell to Scott. The sonnet written in the memory of Scott and his home under Eildon's triple height lifts Wordsworth to one of the lesser summits of his poetry. The opening is a notable example of 'pathetic fallacy'. A pall of sadness hangs over 'Eildon's triple height' not for rain or sun's pathetic light but for a kindred power — that is Scott — which is departing from their sight. The poet imagines that even tweed which usually chants a blithe strain has become sad in her strain on this sorrowful occasion. Scott takes with him the good wishes of the whole world. The end of the sonnet lifts the tone of the poet to wish him god-speed and the mark of exclamation shows the poet's anxiety over Scott's safety and calls on winds and oceans to be mild as his dear friend Scott is departing:

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Ye winds of ocean, and the midland sea,
Wafting your Charge to soft Parthenope!
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Poems II On the Departure of Sir Walter Scott From Abbotsford For Naples.
The sonnet is a perfect utterance for the occasion. This sonnet is followed by sonnets III, IV, V, VI in which the unrepining acceptance is found to beget a spiritual blessing of its own. 'A place of Burial' is all redolent of plain old times. It is partly fenced and partly sheltered by the foaming brook. No ostentations appear among the tombs 'level with earth' and therefore feeling is not offended. Here the union of death and life is not sad. The hares couch here for fearless sleep: eyes dance and at day - break the thickets make a chorus. Sonnet IV composed on the sight of Manse is written to fill 'pure minds with singless envy', for it is that of Manse where the trees and flowers have been loved and tended by a minister who does not own or covert the heritable possession of the land. The lesson of sonnet V, composed in Roslin church during a storm, is difficult to convey in words other than its own but it seems to teach a kind of contemplative humility. Nature is supplying the ruins with the winds for music while herbs sculptured and protected from rain drops and dews preach 'of all things blending into one'. In sonnet VI called 'The Trosachs' as in sonnets III, IV, V, the external world is exquisitely fitted to the mind of the contemplative man who can renounce worldly passion. Here every nook is a 'confessional' in which the dying year has its own sights and music.

Poems

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<td>A Place of Burial In The South Of Scotland</td>
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to lull to rest the mortal cares of man. Though the pieces of
art chase this thought away, yet the change in nature confirms the
idea:

That Life is but a tale of morning grass
Withered at eve.

(VI)

It is this idea that 'nature's old felicities' most immediately
and forcibly invoke in him. The sonnet that follows sounds a
note of urgent warning as the poet sees the decay of highland
manners. Can imagination survive the conquest of civilization?
Nearly the whole of Wordsworth's poetry is dedicated to the
nourishment of man's higher life by imagination, and he can see no
future for the race if imagination perishes for want of all stimulus
to self-exertion:

Then may we ask, though pleased that thought should range
Among the conquests of civility,
Survives imagination — to the change
Superior? Help to virAe does she give?
If not, 0 Mortals, better cease to live.

(VII)

Among the highlanders in the Glen of Loch Etive the poet was
mortified to observe the bitter hatred of the lower orders to their
superiors. Sonnet VIII opens with the descriptions of the Glen as
'the land of Rainbows' of which the walls are rock built, water-
falls are playful; the caves are tuneful. The high crested

Sonnet VI The Trosachs
VII The pibroch's note, discountenanced or mute:
mountains and the poorest huts are ready to entertain the guests
but now the love of the country seems to have passed into its opposite
and of this change, the poet writes:

That make the Patriot-spirit bow her head
Where the all-conquering Roman feared to tread.
(VIII)

Yet the poet could still reflect with hope on the ancient spirit
of reverence for 'patriarchal occupations' which made a 'wild
vindicative Race untamed / by civil arts and labours of the pen'
commit crimes from hate, desperate love, misconceived honours or
fancied wrongs and call a group of touring peaks by so grand in
name as 'Shepherds of Etive Glen'. Always it is the signs of
earthly pride in 'heaven offending glories' that feed his melancholy
and the tokens of humility that encourage his hopes

..............If rightly trained and bled,
Humanity is humble, finds no spot
Which her Heaven-guided feet refuses to tread.
(XIV)

Within the sphere of natural experience, the poet still has a
bouyant faith in the power of memory:
Better to thank a dear and long-past day
For joy its sunny hours were free to give
Than blame the present, that our wish hath crost
Memory, like sleep, hath powers which dreams obey
Dreams, vivid dreams, that are not fugitive;
How little that she cherishes is lost!

Sonnet VIII Composed in the Glen of Loch Etive
1. X In The Sound Of Mull
XIV Highland Hut
The progress of thought and feeling leads naturally to the more religious note which is struck in the last two sonnets XXIV and XXV written on Countess' Pillar and Roman Antiquities. In the former the poet wishes Pillar, 'a flower of charity' to bloom fulfilling its aim of giving charity to poor parishioners for ever and asserts that 'charity never faileth'. In the latter the poet is reminded of the ambitious Romans whose helmets and eyeless skulls which gloried in the nodding plumes were lying there. He tells us of the futility of all those vain boasts and glories thus:

Heaven out of view, our wishes what are they?
Our fond regrets tenacious in their grasp?
The Sage's theory? the Poet's lay?

(XXV)

Sonnet IX is about an eagle. The vexed eagle 'bird of Jove' is described as screaming, and striking man, bird and beast while embarrased in 'Bock and Bain' but the sea blast ruffles his plume and the bird flies and lives as free born creatures. The poet feels that it is not death that is man's enemy so much as the changes due to his own self-betrayal. The sonnet intimates the bird that he should, like man, enjoy natural freedom or he is no better than 'a lone criminal whose life is spared'. Sonnet
XI suggested at Tyndrum in a storm speaks of Wordsworth’s faith in Nature’s Teaching. He asks the hardy Mountaineer to guide the Bard who:

......................Ambitious to be One
Of Nature’s privy council, as thou art,
On cloud-sequestered heights, that see and hear
To what dread Powers He delegates his part
On Earth, who works in the heaven of heavens, alone.

(XI)

Sonnet XII written on The Earl Of Breadalbane’s Ruined Mansion,
And Family Burial-Place, Near Killin praises the burial for its trimmed walks and artful bowers. When the poet reaches the head of Glencoe after a hard walk, he rests there and a sense of thankfulness overtakes him. This sense is expressed in sonnet XIII.

So may the Soul, through powers that Faith bestows,
Win rest, and ease, and peace, with bliss that Angels share.

(XIII)

Wordsworth wrote from Trosachs, the evening began to darken; it rained heavily and the poet got thoroughly drenched. The boatman and his wife at their hut upon the banks of Loch Katrine gave the poet a hospitable welcome. He was surprised to see that the Cumberland Highlander, though himself deprived of comforts, was giving all good cheer to his guest. He felt that the greatness of humanity lies in humility. It is this sense of Nature’s love, patience,
kindness and humility that the host was full of. Wordsworth here praises the elemental goodness of the highlander. Sonnet XVI is dedicated to one known as 'The Brown'. When Wordsworth passed a small island, not far from the head of Loch Lomond, he found some remains of an ancient building which for several years was the abode of a solitary individual, once powerful and the last survival of his clan, but now was no more. The poet queries about his disappearance and comes to know that he was found as cold as indi-ciles with no one with him except the Omnipresent God - all mercy and drove gloom till he was extinct. Wordsworth composed one Sonnet XVII to the Planet Venus at Loch Lomond. He thought that joy attended the evening star which cheered the lofty spirits watching it. The poet took this holy star as the celestial power full of light and love. Sonnet XVIII contains a description of the Bothwell Castle passed unseen on account of stormy weather. The castle, once the prison house of the brave, overlooked a beautiful landscape, the river gliding by and the woods surrounding it. The poet takes refuge in the memory of vivid dreams that are not fugitive, and feels happy. Sonnet XIX draws a contrast between a piece of art and a living being. The picture of a lion in the lion's den resembles the living ones who roam at large over the

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<td>XIX</td>
<td>Picture Of Daniel In The Lions' Den, At Hamilton Palace</td>
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burning wilderness and charge the wind with terror but the picture
by Danelil has the 'Prophet's calm' and is not daunted. Sonnet XX
is addressed to the Avon, a feeder of the Annan. The river is not
known to fame, for no blood or tears of anguish have mixed with
this pure stream and hence historically not important. The poet
claims that the river like other rivulets feeding flowers, green
herbs and plants shares Nature's love in equal degree. Sonnet XXI
was suggested by a view from eminence in Inglewood forest. The
forest did not exist and in its place had sprung up fair and wide
parks fit for the merry feast of Venison. The castle of the
warrior chief also existed there though in skeleton only. Sonnet
XXI is written on Hart's Horn Tree near Penrith. The poet is
reminded of the anecdotes connected with it. There hung on the
top-most branches of it the antlers of a hunted Hart whom the Dog
Hercules pursued till both died. It was the victory and defeat
of both -- the chaser and the chased. The poet celebrates that
incident in this sonnet. In sonnet XXIII of 1833 'Fancy and
Tradition the poet notes the contribution of fancy and tradition
in commemorating an event or localizing it. History which gives
a meagre monument to persons and events by its bare sheer descrip-
tion is not enough. The poet asks:

Were only History licensed to take note
Of things gone by, her meagre monuments
Would ill suffice for persons and events;
There is an ampler page for man to quote,
A readier book of manifold contents;
Studied alike in palace and in cot.

(XXIII)

Sonnet  XX The Avon
XXI  Suggested by A View From An Eminence In Inglewood
      Forest
XXII Hart's s-Horn Tree, Near Penrith
XXIII Fancy And Tradition
Sufficiently assured of Dorothy's health, for she suffered from continual attacks of insanity since 1829, Wordsworth thought of making his long planned excursions with Crabb Robinson to the Isle of Man and then to Staffa and Iona in 1833. It was the shortest tour outside the confines of the Lake District along with his son. Though Wordsworth was full of apprehension on the eve of the Reform Bill, yet the country's religious future was, on the whole, a source of more hopeful thought; and the tour itself, with Iona as its destination, was partly a religious pilgrimage. In his travels Wordsworth's senses were always intensely active, but inward meditation had grown with the years to be a stranger independent force. His mind was disposed to dwell with affectionate pride on his sons, John and William. He felt an evergrowing interest in the ancient memorials of Christianity scattered over the land. He was even learning to meet signs of insensibility to the beauty of nature with courageous tolerance. The final essence of this new self discipline with its increase of spiritual vision, is conveyed in the quite exquisite sonnet which closes the series.

Besides the long poem St. Bees, the tour gave birth to 45 sonnets. They were, as he himself said, characteristic 'memorial rhymes'. All were written in 1833 except Nos XXVII, XLII, and XLIV. They are on various themes — places, castles, hills, rivers,
islands, birds, springs, mummary, monuments, flowers and sea. The
series opens with a farewell sonnet bidding adieu to the Rydalia
laurels. The poet had stayed on the Rydal mountain and enjoyed
green shades and ground flowers. This shows his love for nature.
The next sonnet shows the poet's appreciation in his heart for the
Isle of Man which is taken up again in sonnets XVII and XVIII. In
the second sonnet the poet praises the antique character of the Isle
and its fruitful fields, and pleasure grounds. He seems to be
bewitched by the past, present and future of the Isle in the
following lines

Fair Land! by Time's parental love made free,
By Social Order's watchful arms embraced;
With unexampled union meet in thee,
For eye and mind, the present and the past;
With golden prospect for futurity,
If that be reverenced which ought to last.

(II)

sonnets XII and XVIII were written when he landed on the Isle of
Man. As the poet ruminated on the past and the present, he felt
regret for the 'pious ignorance' of the ages of faith. He praises
the shepherd and the child on his knee whom the poet calls 'an
untaught philosopher' capable of seeing strange sights. He praises
that age and that faith which were more congenial to poetry:

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<tr>
<td>XVIII</td>
<td>Isle of Man</td>
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<tr>
<td>II</td>
<td>Why should the Enthusiast, journeying through this Isle,</td>
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<td>XII</td>
<td>In the channel, Between the coast of Cumberland and the Isle of Man</td>
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<td>At sea off the Isle of Man</td>
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O Fancy, what an age was that for song!
That age, when not by laws inanimate,
As men believed, the waters were impelled,
The air controlled, the stars their courses held;
But element and orb on acts did wait
Of Powers endued with visible form, instinct
With will, and to their work by passion linked.

He admits that the "past illusions" of a pre-scientific age should
not be longed for, but like the tractarians he rates spiritual
values above intellectual progress, for he believes that the mystery
unrevealed by the conquering mind can be known only with "Imagina-
tive Faith"

Or gulf of mystery, which thou alone,
Imaginative Faith! canst overleap,
In progress toward the fount of Love,—the throne
Of Power whose ministers the records keep
Of periods fixed, and laws established, less
Flesh to exalt than prove its nothingness.

His mind, however, is not closed to the reception of new truth.
He has flashes of fresh insight into the human heart and he can
also admit that beauty may reveal itself in forms which he had
supposed hostile to nature. As the stream boat passes Ailsa crag
in "Firth of Clyde" during an eclipse of the sun, he observes how
these rare splendid sights and the whole crag Ailsa clothed in
sublimity fail to attract several persons on deck "poor and labour-
ing class", but he is equally "struck by their cheerful talk with
each other and he reflects that they are

Sonnet XIV Desire we past illusion recall?
Though poor, yet rich, without the wealth of books
Or aught that watchful Love to Nature owes
For her mute Powers, fixed Forms, or transient Shows.

(XXIII)

Be regarded the happiness and even the lives of such persons as a compensation for their want of 'refined taste', the possessors of which are often 'self tormenters'. Entering Douglas Bay the poet saw in the bastions of Cohorn created to repeal the aggression, the symbol of injustice to the innocent out of greedy ambition but soon the poet was consoled to find a smiling Tower, the 'Blest work it is of love and innocence'" because it gave refuge to the forlorn. The heart of the poet lifts to pray to the waves for the safety of the struggling mariner and all human helpers engaged in the humanitarian task. Sonnet XVI written by the sea shore, Isle of Man, shows how the heart of the poet was captivated by the sparkling transparent waves but more than its transparency and purity he was moved by something of benignity in the waves, a quality worth praising even if found in the sleeping infant's brow in gem, sky or water, for all come here, dip hands, take water for beverage, plunge their clothes and revel in its long embrace. But soon the poet saw an incident. A man confident of his powers to wade through the waters shallow to sight jumped from the rock into it with a bather's glee and was doomed to die, had he not been given timely aid by his son William. The man blessed

Sonnets

XXIII In the frith of Clyde, Ailsa Crag
XV On Entire Douglas Bay, Isle of Man
XVI By the sea-shore, Isle of Man
the powers that saved him in his strange distress. Sonnet XVIII
tells us of a Veteran Mariner who had raised a homestead at a place
where undisturbed by the troubled sea and unswayed by the sense of
guilt or grief, could live peacefully. The poet prays that no strife
should beset him though he condemns his life of inaction. Sonnet III
is in praise of England called 'the Merry England' in olden times.
Though a change has overtaken England since then, yet the poet feels
that the same spirit even now and the rural beauty and spreading
Towns cannot be snares for man. He does not believe.

This face of rural beauty be a mask
For discontent, and poverty, and crime;
These spreading towns a cloak for lawless will?
Forbid it, Heaven!—and Merry England still
Shall be thy rightful name, in prose and rhyme!

Sonnet IV, V and XXXVIII are addressed to the rivers, namely, Greta,
Derwent and Eden respectively. The poet has been a playmate with
the rivers since very childhood. Hence his love for them is natural.
The aggravated sound of the waves on the stony bed of Greta and its
murmurs are benisons to the grieved heart. During the spring
season its decked bank with all its concerts and love's carolling
view, with birthday ceremonies. The poet shows special kinship with
river Derwent¹, for both of them were nursed among the mountains
kept in perpetual verdure by the river where the poet felt lulled

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<td>Isle of Man</td>
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<td>III</td>
<td>They called thee Merry England, in old time</td>
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<td>IV</td>
<td>To the River Greta, Near Keswick</td>
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<td>V</td>
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<td>XXXVIII</td>
<td>The River Eden, Cumberland</td>
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1. See Prelude Book I where in the poet expresses his kinship
   with the river.
by its murmurs. In the sonnet to the river Eden he shows the
same sense of kinship though he could view its beauty by glimpses
only till now. He traces its winding course with pleasure but
not without restraint —

For things far off we toil, while many a good
Not sought, because too near, is never gained.

Sonnets VI and VII are the best sonnets which the sight of
Cockermouth and its castle inspired at the beginning of the tour,
when he revisited scenes of such primitive and fundamental joys
and sorrows that he could not but write movingly of them. The
presence of his son on tour with him gave rise to one sonnet 'In
the Sight of The Town of Cookermouth'. The poet was reminded at
Cookermouth of his "buried little ones" (Catherine and Thomas) and
was moved to express with great tenderness and touching humility,
which he there made for former impatience and irritability:

If e'er, through fault of mine, in mutual pain
We breathed together for a moment's space,
The wrong, by love provoked, let love arraign
And only love keep in your hearts a place.

This sonnet is followed by the sonnet "Address From the Spirit of
Cockermouth Castle" which recalled the stern lesson he received in
childhood from the "soul appalling darkness" of the ruins while he
was chasing the winged butterfly through his green courts. The

Sonnet VI    In Sight of The Town of Cookermouth
VIII    Nuns well, Brigham
spirit of the castle expresses surprise at the poet’s query regarding his offspring because it tells the poet that both of them were compers stricken by years and ready to sink into dust. Sonnet VIII gives description of a well known ‘nun’s well’ round which the ‘Cattle Slake their thirst and tread the encircling turf with reckless hoofs’. The water creeping through the turf is lost into Derwent flowing near. It has been a haunting place for the hooded Votaries. Sonnets IX and X are addressed to his son John whom he addresses as ‘Pastor and Patriot’ and Mary queen of Scots respectively. One was written on the bank of the Derwent and the other on the mouth of it. The poet exhorts his son John to be firm in his sacred calling at a time when only the unthinking can ignore the threats ‘to the church’. In the later sonnet he praises Mary Queen of Scots who was ‘Dear to the loves and to the Graces’. When she landed on the island she smiled and looked like a star that darts forth its rays through the pine-tree foliage to dispel the gloom. From sonnet XIX onward the poet continues penning his reactions to or reflections on the various objects of the Island when he visited them or at home though the Autumn of 1833 was spoiled by rain. Sonnet XIX notes the views of Wordsworth’s friend mariner who from early youth ploughs the restless Main through every clime to gain competence but it was all in vain because fortune never smiled on him.
but he was in no complaining mood because he had found at last a resting place in a cave on the Isle where nature's gifts abound.

Sonnet XX is supposed to be written by a friend who though broken in fortune but 'in mind and principle sound' seeks refuge in the ruin at Bala-Sala. The friend, like the poet himself, is an implorer to the eternal sire to cast a soul subduing shade whenever vain desires intruded upon his peace. He is overjoyed to see the falling rays of the setting sun on the Tower and prays: "Shine so my aged brow, at all hours of the day" Sonnet XXI was composed on the Tynwald Hill where the poet was reminded of the Island's King promulgating laws but ultimately his pomp has found the grave. The hill is indicative of all the mortal changes that have overtaken the island.

Sonnet XXII is out of tune with the rest because it is a patriotic sonnet and shows Wordsworth's belief in his Country's eminence. The feeling that gives birth to the sonnet was his faith in the prospect of better times for England though the Duke of Wellington could not succeed in 1832 in forming his government and the Reform Bill was passed against his dislike. In the sonnet he is confident that howsoever fierce the assault, the social frame of England cannot be shattered. He concludes the sonnet with a faith and wish:

\[\text{Sonnet XX At Bala-Sala, Isle of Man}\]
\[\text{XXI Tynwald Hill}\]
\[\text{XXII Despond who will -- I heard a voice exclaim}\]
While the sonnet XXIII was written in the Firth of Clyde, Sonnet XXIV on the Frith of Clyde leads the poet to think that the highest has hardly any value if it is not concerned with the lowliest. It is a combination of 'Heaven and Home' that he pleads for in the poem *To A Sky Lark*. The mind knows that there is a bond between the two. The stern mountain peaks have soft vales below and 'And lofty springs give birth to lowly streams'. Sonnets XXV and XXVI express his thought on the eagle when he re-visited the Dunolly Castle. The eagle, a lover of wild free life depending on others for his life, left the mountain nest when the storm raged and he took shelter in 'Castle-dungeon's darkest maw' listening to the tempest howl. Now the bird is no more there and so the poet queries about his where-abouts. Seeing his stuffed effigy, the poet calls him a symbol of fierce deeds. He warns us to be aware of him as of man who

Death man of brother man a creature make
That clings to slavery for its own sad sake

(XXV)

Sonnets XXVIII to XXXIV deal with Staffa and Iona and many famous spots of western high lands, the long cherished destination of Wordsworth. The poet is wonderstruck at the sight of the cave made by the divine agency but with a human heart. The cave stands

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<td>In the Frith of Clyde, Ailsa Crag</td>
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<td>1</td>
<td>See Poem - To a Sky Lark</td>
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<td>XXV</td>
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<td>XXVI</td>
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against tides and tempests and the pillared vestibule, expanding,  
yet precise, is a challenge to the human boast of his workmanship.  
The poet recollects that in the age of faith in the past, the  
forefathers thought the caves inhabited by shadowy beings and named  
them differently and even now glimpses of those beings can be  
ocught but by faith alone and not by natural magic or black art.  
Wordsworth also saw some flowers on the top of the Pillars at the  
entrance of the cave and composed a sonnet. He addresses the  
flowers as 'children of summer' which stood in every frieze or on  
pile facing bravely the eastern blast and sustained the assault of  
time. These sonnets are followed by the sonnets on Iona. Heading  
towards Iona the poet had thought that it would afford him matter  
for a sigh. The place had good temples in the long past in the  
Pagan times where the saints used to bless but the poet was grieved  
to find some children selling pebbles. He saw a church shining in  
ruins. The people of the west repose faith in them to get mercy  
from the Almighty. The Black-stone of Iona also attracted the  
poet's attention and notes:

"A little further to the East lie the blackstones,  
which are so called, from their colour for that is grey,  
but from the effect that tradition says ensued upon  
perjury, if any one became guilty of it after swearing  
on these stones in the usual manner; for an oath made on  
them was decisive in all controversies. Hence it is  
that when one was certain of what he affirmed, he said  
positively, I have freedom to swear this matter upon the  
blackstones."

1. See Sonnet IX in the series of sonnets in Yarrow Re-visited  
2. MLN Vol. LXVI Feb. 1951 No. 2.
The poet regrets that people swear on these stones and do not stand by their oaths. Heaven's Vengeance will crack on them because "their heads lack concord with oaths". From these Wordsworth turned homeward and saw the Isle of Columbia's cell where a Christian soul cheering spark shone like a morning star. This is the subject matter of sonnet XXXV. From the cave of Staffa and Iona Wordsworth was passing through a dell known as 'The Jaws of Hell' and then the 'Mossgial Farm', the home of Burns. The poet in sonnet XXXVII pictures the farm stretching seaward where as on its head were seen sea-clouds and Arran-peaks. The poet's eye could not miss the lark's nest around which were shining myriads of daisies. The sonnet is a delightful example of his poetry in its luminous autumnal phase. Sonnet XXXVIII is addressed to Eden. Sonnets XXXIX and XLIII contain poet's thoughts on the "Monuments of Mrs Howard" and monument Long Meg and Her Daughters on the bank of the river, Eden. The poet regarded Howard's Monument as a fine piece in sculpture. The mother to be lamented rather than to be revered is shown with a dead child in her lap. Art has triumphed over pain and strife and has made it endeared through eternity. The later sonnet though written in 1621 was included in this series by

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<td>Homeward we turn, Isle of Columbia's cell</td>
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<td>XXXVII</td>
<td>There said a stripling, pointing with meet pride</td>
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<td>XXXVIII</td>
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the poet. The poet compares it with other reliques of the dark age and finds it unrivalled in singularity and dignity of appearance. He was much impressed by the tradition of sisterhood on the British ground. Sonnet XII tells us of floods brought about by the tributary of the Eden raving through the crags, soothing the nuns in a nunnery while they knelt in prayer along its banks but soon the poet apprehends the consequences as a result of the net work of canals, viaduct and railways but the poet should not be misjudged. He in the following sonnet stimulated by the magnificent Viaduct over the river Eden at Corby allays his fears about the changes which now industrial age may bring to the peace of the Northern fells. Wordsworth never considered the march of Science to be in itself a curse. He looked upon James Watt as one of the great benefactors of the human race because his discovery has relieved man much of his drudgery. Of the consequences of the discoveries of James Watt, railways are evidence of the creative power of the human mind and in the present he even goes so far as to argue that they may not be in one sense beautiful yet

Nature doth embrace
Her lawful spring in Man's art;

Sonnet XII Nunnery

1. The Excursion Book VIII lines 199-213
"Yet do I exult................."
Moreover, he thought that the useful may not necessarily be unlovely and it could be made sublime also. He expresses this discovery in this sonnet. But he had belief that though science could solve all the problems of knowledge or satisfy the entire needs of the human spirit 'Conquering Reason' if self-glorified would always meet some impassable 'gulf of mystery in a universe which was 'infinite wide'.

Science advances with gigantic strides;
But are we aught enriched in love and meekness

(XLI)

Sonnet XLIV is on the Lowther Castle which was a symbol of 'England's glory' and sonnet XLV is to the earl of Lonsdale on his successful prosecution of some newspapers for libel. The poet feels that his testing ability will place him in high esteem. He writes:

Soon as the measuring of life's little span,
    Shall place thy virtues out of Envy's reach.

(XLV)

Sonnet XLVII is addressed to Cordelia M --- and he talks of the mental dug out of the Helvellyn depths. With his talents for good endings, Wordsworth gave this series a beautiful conclusion in the last sonnet.

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1. In fact Wordsworth can not opposed to the engineering triumphs of the Industrial Revolution and had many years before in The Excursion Through the mouth of the Wanderer celebrated with pride the advent of the new roads and canals. It was its social consequences in town and factory and its political implications in the demand for what he considered premature the democratic reform that he deplored.

Sonnet XII To the Planet Tonus (Miscellaneous Sonnet Part III)
XLIV Lowther
XLV To the Earl of Lonsdale
XLVII To Cordelia M ---
XLVIII. The sonnets, he says, are the product of thought and love. The lines of the sonnet flow easily from the peace of self-imposed discipline. Delight in the senses is not altogether ignored, but controlled in the interest of 'soul illumination' or as Wordsworth here puts it, the inspiration shed by the 'Mind's internal heaven'.

Sonnet XLVIII  Most sweet it is with unlifted eyes.
Wordsworth again indulged his taste of touring foreign lands by setting off with H.C. Robinson to Italy through France in 1837. Neither the death of friends nor the ruin of Dorothy's mind had diminished his fondness for travel. During this tour, the countryside, the children and the places which had an influence on his work interested him most. That is why, most of his poems of his tour are on places. True to his poetic theory that poetry is the recollection of powerful feelings in tranquility, Wordsworth hardly wrote any poem on the spot. Only one poem, The Cuckoo at Laverne, was his first attempt at composition during the tour and also the last. His old nervous pain returned and he wrote to his family: 'that I shall attempt nothing of the kind again during the journey.' The tour gave him so much of subject matter to his muse that it was enough for his later years as he himself admits to Robinson: 'I have a fund of thoughts and suggestions if I had but youth and health to work them up'. In fact, the Italian tour afforded him plenty of poetical nourishment. The sonnets like other poems were written in 1838-39.

The series opens with the dedicatory poem to H.C. Robinson, his friend and co-traveller. Wordsworth first reached home on 25th April and lodged in Piazza di Spagna until May 22. Seated in carriage of Miss Mackenzie he visited Campagna, Albane, the

1. The letters of William Wordsworth and Dorothy Wordsworth
The Late Years, E. De Selincourt, p. 876
Pine of Monte Mario, churches and lakes and we have sonnets on all of them. Sonnet II is inspired by a tall Pine tree with slender stem tugging it to the earth and also in the distance St.Peters but dominant in poet's thoughts is the memory of the fact that it was saved by Sir George Beaumont, his friend, from destruction:

The rescued Pine-tree, with its sky so bright
And cloud-like beauty, rich in thoughts of home,
Death-parted friends, and days too swift in flight,
Supplanted the whole majesty of Rome
(Then first apparent from the Pincian Height)
Crowned with St.Peter's everlasting Dome.

Sonnet III is a regret over the past glory of Italy. The poet consoles himself by seeing the 'Capitalian Hill' which was a mark of eternal things defying change. The group of three sonnets IV, V and VI is on the responsibility of a historian because during the tour his thoughts dwell on the power of the past whether embodied in legend or history. Once more he would not recall past illusions and does not breathe a word against the rising school of scientific history. Still he cannot fail to ask what is to take place of the traditional teaching in which his own generation was brought up:

......for exciting youths heroic flame,
Assent is power, belief the soul of fact.

Sonnet II The Pine Of Monte Mario At Rome
III At Rome
IV At Rome -- Regrets- In allusion to Niebuhr and other modern Historians
V Complacent Fictions were they,yet the same
VI Plea For The Historian
He concludes with the hope that the historians will meet the challenge and remember that in the greatest days of the art, Clio taught her servants how 'the lyre should animate, but not mislead, the pen'. Sonnet VII and XI are the best sonnets of the whole lot because the old passion for Italian independence, unity and freedom is revived. This was the cause which Wordsworth had always at heart. A united and independent Italy would realize some of his most cherished political ideals. They show how Wordsworth who had lamented the extinction of the Venetian Republic and was not consoled by the sight of the German soldiers, was convinced of the possibility of a revival of Italian independence and unity. They show that he lacked no faith or vision or love of liberty.

The Fenwick note to sonnet XXV 'After Leaving Italy' shows that his interest and sympathy were still alive. Wordsworth was of the view that any native Government by its own natural vigour will rid itself of every kind of bad Government. He had at a later stage a sort of religious faith in the triumph of a just cause. It is clear from these three sonnets in which the hopes aroused by the French Revolution seem to mingle with the faith of Mazzini. Sonnet VII the poet is reminded of glorious Italy when each city was a star like a seat of rival glory. The reference in the sonnet to the learned Patriot is to Sismondi, the Swiss historian whom

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<td>XI</td>
<td>From the Alban Hills, Looking towards Rome</td>
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Wordsworth met at Miss Mackenzie's. These sonnets seem to be stimulated by his personal meeting with patriots like Carbonari and other Italian patriots, but now he laments the loss of that proud head who not only politically but in the domain of religion has bowed to slavery and submission. Sonnet XI shows the poet's implicit faith in the Italian people and their bright future. He asks them:

Yet why prolong this mournful strain? - Fallen Power
Thy fortunes, twice exalted, might provoke
Verse to glad notes prophetic of the hour
When thou, uprisen, shalt break thy double yoke,
And enter, with prompt aid from the Most High,
On the third stage of thy great destiny.

(NI)

In sonnet IX Albano shows how Wordsworth converses with the people of Rome on simple topics in Italian which he had learnt in his youth. When he got bored at Albano due to the misty inclement weather and gave vent to his dull forebodings, the lady farmer spoke to him:

'Be of good cheer; our yesterday's procession did not sue In vain; the sky will change to sunny blue, Thanks to our Lady's grace.'

(IX)

Sonnet X shows how Wordsworth's attention was drawn to a 'gentle Dove' perched on the Olive branch cooing amidst new-bom blossoms.

1. Sonnet VIII Near Rome, in Sight Of St.Peter's
XI From the Alban Hills, Looking Towards Rome
II At Albano
X Near Anio's stream I spied a gentle Dove
These sonnets are followed by sonnets XII and XIII written near the lake of Thrasymere. They throw light on the bravery and valour of the Italians which they showed in their conflict with Carthage. Nothing of that remains except the rill to remind how much blood flowed there. He also visualizes the dead-body of a Vanquished chief unburied taking his shadowy death-cup in his hand.

From Rome Wordsworth and Robinson turned northwards because cholera prevented them from going to Naples. On their way to Florence he visited the three sanctuaries of Laverna, Vallombrosa and Camaldoli. It was the most interesting part of his tour because monasteries had always held a strong attraction for him. While Laverna and Vallombrosa have poems about them, Camaldoli has three sonnets about it. Sonnet XV is on a monk who, since entering the cloister, has painted a picture of his 'lady love'. The poet imagines him as exhorting the brethren to destroy the work or remove it:

That bloom—those eyes—can they assist to bind
Thoughts that would stray from Heaven?

........................The dream must cease
To be; by Faith, not sight, his soul must live;
Else will the enamoured Monk too surely find
How wide a space can part from inward peace
The most profound repose his cell can give.

Sonnet XV

Near The Lake Of Thrasymere

Sonnet XIII
Near The Same Lake

Sonnet XV
At the Convent of Camaldoli
Here the distinction between sacred and profane was not questioned by Wordsworth at this time, nor was the distinction made between the earthly and the heavenly love. So in sonnet XVI the Monk prays for their reconciliation though he had renounced the world and was bent with cloisteral mazes. Sonnet XVII shows the poet's dumb query regarding the contrast he saw in a pair of monks between their pampered bodies and the observance of austerities prescribed for them. He was wonder-struck at the essences at strife and the strange contrast. At Florence he visited Dante's favourite Seat and saw a patriot's heart in a great poet with undying fire. Then, before the picture of the Baptist by Raphael, in the gallery of Florence he was reminded how the Baptist had denounced 'the obstinate pride and wanton revelry of the Jerusalem below'. He preached silence, holiness and innocence. The following two sonnets -- XXI and XXII -- may possibly have been among the fifteen sonnets which in 1805 Wordsworth essayed to translate from the Italian of Michael Angelo. The former is inspired by the fair face of his beloved in whose sway his heart delights but the poet takes her to be his way and guide to the Almighty. The emphasis seems to be on

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his desire to enjoy the vicinity of God. This thought continued in sonnet XXII wherein the poet, eased from the Cumbrous load and loosened from the world, surrenders to God's protection. In a meek and imploring mood he prays to Him to forget his sins:

With justice mark not Thou, 0 Light divine,
My fault, or hear it with Thy sacred ear;
Neither put forth that way Thy arm severe;
Wash with Thy blood my sins; thereto incline
More readily the more my years require
Help, and forgiveness speedy and entire.

(SXXII)

Sonnet XXIV tells us of a pair — the man with a load of Mulberry and working since morning but at will and woman working at pleasure and both united and transformed into a new being unlike a worm of bliss as the pair does. Sonnet XXV on leaving Italy continues the thought of sonnets VII and IX are two of the finest of these sonnets. They were inspired by his departure from Italy. While coming through the route leading him directly into Austria in the valleys of the Alps, the dreary sight and name of Lago Merto moved him to exclaim:

Italia! on the surface of thy spirit,
(Too aptly emblemed by that torpid lake)
Shall a few partial breezes only creep;.....
Be its depths quickened; what thou dost inherit
Of the world's hopes, dare to fulfil; awake,
Mother of Heroes, from thy death-like sleep!

(XXV)

Sonnet XXII At Florence — From Michael Angelo
XXIV In Lombardy
XXV After Leaving Italy
Going deeper into Tyrol the sound of German speech, though no political frontier was crossed, came like a blow:

"...the casual work had power to reach
My heart, and filled that heart with conflict strong".

(XXVI)

The last sonnet was composed at Rydal Mountain in 1838. It shows the poet's love for Rydal Mountain which has not diminished through his wanderings abroad. He still finds the beauty of May Morning at the mountain surpassing beauty else-where. How graphically Wordsworth writes of his enjoyment at the mountain:

..........................That morning too,
Warblers I heard their joy unbosoming
Amid the sunny, shadowy, Colosseum;
Heard them, unchecked by sight of saddening hue,
For victories there won by flower - crowned Spring,
Chant in full choir their innocent Te Deum.

(XXVII)

Sonnet XXVI Continued
XXVII Composed At Rydal On May Morning 1838.