It is perhaps a reasonable supposition that Wordsworth will be kept in memory as a humanist as long as he will be remembered as a poet, because his poetry has not overshadowed his humanism, rather it has contributed to a considerable scale towards its growth and development. The two Wordsworths -- the man and the poet -- combine together to bring forth the humanist. The man-Wordsworth speaks to men 'as a human being, who suffers from the state of the world, who wishes to find some way of improving it, and is anxious to speak in plain terms to others who have similar feelings'. On the other hand, the poet-Wordsworth also speaks to men considering 'man and the objects that surround him as acting and re-acting upon each other, so as to produce an infinite complexity of pain and pleasure; he considers man in his own nature and in his ordinary life as contemplating this with a certain quantity of immediate knowledge, with certain convictions, intuitions, and deductions, which from habit acquire the quality of intuitions; he considers him as looking upon this complex sense of ideas and sensations, and finding everywhere objects that immediately excite in him sympathies which, from the necessities of his nature, are accompanied by an over-balance of enjoyment.' The poet descends 'from his supposed height,' and insists on the harmonious blending of the two entities for the emergence of a third. The 'emotion recollected in tranquility' is consistently mingled with the humanistic
passion and the love of humanity grows out of a unique sublimation of the analytical logic and intellectual appreciation of the poet with the everlasting interest for human dignity and the sense of social justice of a man. The humanist- Wordsworth is revealed through the determination of the conditions of the humble and poor people in their exactitude against the background of social problems. The determinism is free from speculative metaphysics and philosophical obscurity, and is based on the broad principles which have been found successful in the study of the problems of humanity and its related phenomena, because the question of supreme importance for mankind has been perceived, analysed and set forth as clearly and profoundly as the gravity of the problems requires. The process is powerful and pragmatic in expression, rational and relevant to the occasion and is illuminated by keen insight into human psychology and its actions and re-actions in relation with the state of the society. So the poet feels a rational desire to find some means to make life endurable, directs the sense of pity for the sufferings of mankind against the didactic idealism, and builds an analytical method in poetry to portray human figures in their exactness by realising the fundamental conditions of life. The poet is concerned with the despicable destitution of the low and humble people, and, being in a state of dismay with that exist around him, employs his discerning and critical mind to visualise a philosophy for the welfare of the people and it is the sole basis of Wordsworth's humanism.

But it will be a mistake to consider that reason
is supreme in Wordsworth's humanism though he himself is aware of the realities of life and its relation with poetic rationalism. So Wordsworth's humanism is emotional, ethical, and even mystical in its spirit and essence.

Wordsworth has his own ideas of the fundamental principles which may promote the causes of life far away from the trammels of drudgery and meanness, and is fully conscious of the fact that society rests upon authority. Consequent upon this concept, the poet considers the institutional partiality as the cause of man's misery and pain in a society and in this realisation he is a traditional moralist. But it is not reason alone that has endowed the poet with positive sensibility, rather the poet's rationalism has been enriched with the emotional impulses. The concept of rational humanism is lost in the vitality of emotion and the poet understands the oppression and the unfair state of the world through the sense of compassion. So, it is the emotional sensibility of the poet that serves as a driving force for visualisation of a better world, at least, for mitigation of the inadequacy of institutional provisions for man's welfare. The poet's emotional feeling for the down-trodden is devoid of hostility but sublime and serene in as much as it exclusively advocates the central principles of self-discipline in the individual for the growth and development of instinctive impulses for forbearance and endurance of the state of the society. The poet feels difficulty in amending the conditions of the society to lessen the severity of pains of the
ordinary people and to afford the amenities for their growth, in harmony, so he develops the philosophy of humanism to set aright his own mental agony in particular and to help maintenance of the rustic people against aversion and apathy of the community in general. The poetic emotion assumes the shape of humanism through the process of transcendentalism and the poet becomes a partner of the conditions of the lives of the common people.

Wordsworth believes that an individual has his own intrinsic value and it is the pursuit of the humanist-poet to project for the grant of the greatest possible means for satisfaction and pleasure of the individual. But the poet's sense of moral justice is shocked with the absolute negation of the material conditions of life to the low and humble people and he considers this state of affairs as the violation of the basic principles of moral ethics because the elementary needs for satisfaction are denied to them. The poet's realisation of the deplorable state of the common people vis-a-vis the parochial attitude of the social institutions makes the poet altruistic as he maintains the idea that the common man seeks only the means for survival in harmony and the denial of the simplest necessities is a matter of contempt and profanity. But the ethical considerations and altruism with which the poet is concerned neither tempt him to moralise on the conditions of the people nor prompt him to suggest means for regulation of the social evils. He simply
studies the situation, builds the philosophy of humanism in reliance upon his own concept of human existence in ethics, craves for an optimistic conclusion and his poetry, as a logical inevitability, becomes the reflection of the conditions of mankind being fostered by known methods of ethics and ethical principles.

Wordsworth does not perceive his common man as mechanical conglomeration of a lump of flesh and blood and his origin, growth and development, sufferance and endurance, fears and anxieties as accidental architecture of a supreme designer, but he thinks him as a positive element with definite purpose and function. But as the elementary conditions of life are detrimental to his existence, he is put in such a miserable state that the poet fails to bring in a sense of conciliation and appeasement. So he develops a system of mystical speculation derived from the conviction of direct communication between the oppressed and God, and suggests an effectual reparation of the hardship endured by an individual. So he constructs a philosophy of mystical humanism through speculative interpretation of the world of despair and distress, and combines his mystic feelings with the human disaster to present the humble people as they are with a sense of pity of the mind and sympathy of the heart. This is because he knows that the conditions of human life cannot be changed through human efforts, and, accordingly,
he looks at the problems subjectively not to alter the existent state of affairs, but to visualise a conclusion conducive to harmony between human life and human destiny through a mystical process. Wordsworth’s process is characteristic of the mystic philosopher who deplores a rational, yet speculative, way of new creation to accommodate the pessimism of life with the spirit of humanism.

The poet thus formulates his own principles of humanism through a system of poetic, yet logical, analysis to provide compensation for the basic deficiency of life through the benevolent sympathy of a mystic poetic mind. The concept of humanism springs from the cardinal assumption of the 'innate nobility of an apparently ignoble man' and ends in the projection of a new order for the accomplishment of the ideal of self-realisation of the individual through gratification of the individual will.

Now, Wordsworth believes that the tragic hardship of men is the creation of his fellow-men. It originates neither from any obscure reason nor from any unknown cause, but a conflict of motives brings in the tragedy of the depressed for the benefit of the privileged and mystical reasons are assigned to justify the state of affairs. The poet has no faith in this sort of attribution of superhuman or supernatural causes to the tragedy of man because he knows that the divine design can never go against man’s happiness. It is only the selfish attitude of man that creates chaos in cosmos, and puts the ordinary people into distress. So Wordsworth who is not only a poet but also a practical philosopher is capable of seeing into the hearts of things through the sagacity of poetic outlook enriched with a keen philosophical power of penetration. He clearly perceives the
actual state of the natural world, and feels that every object
of Nature is in a mood of ecstasy and glee except man whose
condition is an object of grief and lamentation. So the poet
puts in the fundamental question at issue, asks himself:

Have I not reason to lament
What man has made of man?
(Lines Written in Early Spring.)

A sense of frustration seizes the poetic mind, and causes
a grave concern in him for the abject penury of mankind. But
the 'pure gifts of inward seeing' producing 'precious trembling'
in his bosom throws away the 'minister of sorrow', and brings
in 'the light of heaven' to transcend the life of man and to culminate in the ideal of humanism with 'Thought and Love' as companions in his way. The act of culmination is consistent with the nature of the poet and with his faith in, and sympathy with, the different aspects of the humble life.

The poet believes that the poor are the victims of all sorts of social vices of which war is the most cruel manifestation. Though Wordsworth is not a pacifist, he condemns war as a brutal means to uphold the causes of imperialism, and exposes his humanistic sentiment against the disastrous consequences of war. The female beggar of An Evening Walk, the female vagrant, the sailor who commits a crime of murder, and the sailor's wife of Guilt and Sorrow are all victims of war, and bear testimony to the poet's spirit of humanism that is a product of the poet's realisation of the evils of war and simultaneous emotional recognition of their lots. These characters are 'slow and painful consumption of want', because,

Bad is the world, and hard is the world's law
pains shall ever with your years increase, but it is the appreciation of the poet that helps maintenance of their existence in the world against adversities and hardships, and puts them within the real conditions of their respective lives far from superfluity of any kind with their glowing distinctions and individualism.

The discharged soldier of The Prelude is another victim of war. He is 'Companionless', a picture of 'desolation, a simplicity' with hunger and pain. The poet with his sense of humanity realises the causes of his sufferings promptly, and instantaneously takes 'pity' on him. It is his feeling for the misfortune of the soldier that inspires him to render temporary relief and the heart of the poet is appeased when

Assured that now the traveller would repose
In comfort.

It is the objective realisation through the sense of humanism that he epitomises a universal sentiment for the sufferance of man under similar conditions and the soldier is presented as no less or no more than a discharged soldier.

Wordsworth's treatment of the beggars is also indicative of his humanistic attitude. He throws away the conventional conception of beggars as social nuisance, and feels that it is the responsibility of a good society to fulfil the elementary needs of these people. Wordsworth's conception flows from the grand English tradition with the difference that he tries to transcend the condition of the beggars with the sanction of his inner self and thus forms the basis of social philosophy which produces his humanism.
The old Cumberland beggar, the 'hunger-bitten' girl and the blind beggar of The Prelude are products of a wonderful combination of the poet's indignation and sympathy — indignation against the social evils and sympathy with the poor people's horrible conditions of life. In The Old Cumberland Beggar, the poet's anger is fierce and the compassion impulsive and these two elements united intimately reach the zenith of appreciation of the external tragic circumstances and of the internal longings of the heart to bring in a system of conciliation through compassionate poetic feelings for 'the poorest poor'. And in reliance upon this feeling that the poet builds a hope for him:

Then let him pass, a blessing on his head!

The picture of the blind beggar of The Prelude shakes the values of the existing order by the very roots and the poet is taken aback with the spectacle of the beggar leaning against a wall with a label on his chest to tell his story. The heart of the poet is filled to the brim instantaneously with the sense of compassion and he considers the label as the vehicle of message of both the mundane and the moral worlds — the message of violation of moral principles in this world and the message of retribution in another. The deplorable plight of the beggar is revealed in exactness and the reality of the picture develops in him a sense of guilty-consciousness which culminates in a sense of being 'admonished from another world'.

The girl of The Prelude with 'her languid gait' and 'heartless mood' also invokes the spirit of revolt against the existing despotic pattern of the society, and commensurately with the humanistic attitude of the poet. The girl is in
destitution. It is the 'cruel power' that puts her in abject penury and the humanist-poet desires an end of this condition and, consequently, hopes that poverty

Abject as this would in a little time
Be found no more.

(The Prelude, Bk. IX, lines 520-522)

The girl, a 'patient child of toil', is the manifestation of the poet's realisation of man's hardships consequent upon social inequity. And it is the poet's sense of humanity that presents the girl in her exactitude and he propounds the ideal of humanistic legislation for eradication of the sufferings of man:

And finally, as sum and crown of all,
Should see the people having a strong hand
In framing their own laws; whence better days
To all mankind.

(The Prelude, Bk. IX, lines 529-532)

The figures of various other common men and women express the poet's spirit of humanity. The poor-old Goody Blake, 'the Leech-gatherer on the lonely moor', old Simon 'left in liveried poverty', poor Susan -- all emit the essence of humanistic attitude of the poet.

The poverty of Goody Blake and the process she adopts to improve her lot arouses a sense of sympathy in the poet. The sense of compassion is so deep and violent that the poet makes Harry an offender and victim of irrecoverable curse of God for violation of the ethical principles of moral rights. It is the extremity of the poet's compassion for the
poor that an impression of another dimension pervades and the world is left to think

Of Goody Blake and Harry Gill /

The picture of Simon Lee with 'the mattock tottered in his hand' and with his 'vain' 'endeavours' leaves an impression of suffering and the poet is shocked with the miserable conditions of life -- his infirmity, poverty, vain endeavour for survival. He represents an image of dereliction from the primal conditions of life, but the poet does not speculate about his future, rather the old man is preserved as a representation of misfortunes which springs from the moral principles being overlooked and the poet feels:

A deep distress hath humanised my Soul:

The leech-gatherer 'in his extreme old age' leaves the impression of an almost supernatural figure with 'not all alive nor dead, nor all asleep' condition and motionlessness. He is exposed to all earthly adversities -- 'cold, pain, and labour, and all fleshly ills'. The old man's adversities of life,--

... some dire constraint of pain, or rage

Of sickness felt by him in times long past, and the physical appearance with

feet and head

Coming together in life's pilgrimage trouble the poet. He is at a loss to suggest any worldly remedy to the hardships and means for improvement of the mode of life, and is seized by a sense of negativity. But ultimately the poet gathers 'human strength' through 'admonishment' and with an awe-inspiring attitude perpetuates the leech-gatherer
in his exactitude:

In my mind's eye I seemed to see him pace
About the weary moors continually,
Wandering about alone and silently.

And the humanism of the poet seems to find its way in an apostrophe to establish a harmony between human history and human destiny:

'O thou poor human form /
'O thou poor child of woe /

The poet indulges in the 'fonder feeling' through the character of Michael in the poem of that name. The tragedy of Michael springs from the tragedy of love and affection culminating in the tragedy of work. It is a sort of a fall in life. So, it is the sense of pity of the poet that becomes paramount when he sees into the heart of the shepherd sitting in the sheep-fold 'unfinished when he died'. The poet's humanism is an object of passion, and coincides with the tragedy of the old man's life, which also springs from violent passion and of an emotional heart, and shines as 'beautiful through pity'.

The convict in the poem of that name is the manifestation of the poet's humanitarianism. The poet's spirit is in 'the pain' and in 'deep distress' at the condition of the 'outcast'. The convict is the victim of bad penal measures which, the poet feels, require substitution. The feeling of the poet is so acute and sincere that he desires to be a co-sharer of of the conditions of his life to relieve him of misery:
'Poor victim / no idle intruder has stood
With o'erweening complacence our state to compare,
But one, whose first wish is thee wish to be good,
Is come as a brother thy sorrows to share.

The poet's spirit of humanism enables him to realise the convict in his exactness, and becomes indignant against the existent severity of the penal laws. The poet suggests abrupt change in the framework of law and legislation for the betterment of the conditions of lives of those who are ever oppressed and victimised, and cherishes the desire:

My care, if the arm of the mighty were mine,
Would plant thee where yet thou might'st blossom again'.

The gipsies in the poem of that name also indicates the poet's spontaneous and sympathetic effusion of heart. The gipsies have to suffer for 'their birth and breeding' as the 'wild outcast of the society'. But the poet considers them as unbroken knot

Of human Beings, in the self-same spot /
And, it is the vice of the social order that constitutes the causes of their misery and hardship, wildness and uncivility. The primal sympathy of the poet realises that they are forced to suffer, and also appreciates the severity of sufferance. But the passionate feeling of the poet once more finds a compensation through an inter-action between human sufferings and human fortitude and the gipsies are established in their exactness with their social endurance and almost mystical ignorance for the odds of life.
Now, an analysis of the factors which prompted the origin and development of the poet's sense of humanity is essential for the assertion of an all-comprehensive idea about his conception of the common man. The poet's indignation against the social system, which he has considered as the primary cause of men's bad lots, has the greatest contribution for the emergence of the sense of humanism in him. This state has been augmented by his close acquaintance with the low and humble people and the related phenomena of their lives. The miserable conditions of their lives and the collateral power of endurance of the sufferance of inhuman quality fill the poet's heart with dismay and discord and the appalling state of mind finds its outburst in robust humanism. The old Cumberland beggar, Simon Lee, the leech-gatherer, Goody Blake, poor Susan, the convict, the gipsies and various other minor characters, the hungry girl and the blind beggar of The Prelude — are all victims of injustices of the society and bear witness of the poet's sense of humanity. The poet's attitude of protest against bad legislation also has a great impact on the development of the spirit of humanity in him. He realises that the ultimate objective of bad legislation is to uphold the cause of imperialism, to promote feudalism, and to maintain colonialism. These are sorts of social orders which are detrimental to the interest of the common people. The poet is at pains to see into the evils originated from the evils of political motivations, and develops in himself a sense of humanism to visualise better conditions for the poor. The convict, the female vagrant and the sailor of Guilt and Sorrow, the female vagrant of An Evening Walk and various other...
figures and the discharged soldier of The Prelude suffer from bad politics, and sow the seeds of humanity to produce the richest product in opulence.

The influence of the philosophers, especially of Rousseau and Godwin and that of the French Revolution play a significant part in the process of the growth and development of humanism in him. Rousseau's conception of the equality of human rights, and of the common brotherhood of man and Godwin's doctrine of benevolence are prime requisites to develop the sense of affection, gratitude, kindness and pity. The teachings of the philosophers make him realise that happiness in life acts as the sole and significant cause for the growth of rational human condition and as pain is the principle condition of life, the poet brings out the latent potentiality inherent in him to pay homage to 'the native and naked dignity of man'. Here, the spirit of humanism contains in itself an element of dynamism as it is 'forward-moving rather than backward looking', and suggests positive compensation for the loss which the ordinary people sustain through sufferings.

Wordsworth possesses an almost religious veneration towards the French Revolution and the high 'expectation and hope', which the Revolution professed, finds its culmination in a miraculous transformation of the thoughts into human sympathy for accomplishment of final destiny of elevation and salvation:

Man and his noble nature, as it is
The gift which God has placed within his power,
His blind desires and steady faculties
Capable of clear truth, the one to break
Bondage, the other to build liberty
On firm foundations, making social life,
Through knowledge spreading and imperishable,
As just in regulation, and as pure
As individual in the wise and good.

The Prelude, Book IX, lines 355-363

It is the revolutionary idea that has made him a great poet as well as a grand humanist. The poet understands the exact nature of the hardships of 'the multitudes of men', and the revolutionary fervour imbied with an unshaken inspiration and overwhelming enthusiasm endows him with the keen power to appreciate the world's pains and sufferings, evils and worries and to recognise man as man — a being of precious heritage with freedom and equality as an innate right. It is in reliance upon this confidence that the poet formulates his principles of philanthropy and endeavours to create the universe in which every people will shine

Triumphant over every obstacle

Of custom, language, country, love, or hate,

The Prelude, Book IX, lines 372-373.

and,

from the depth

Of shameful imbecility uprisen,

Fresh as the morning star.

The Prelude, Book IX, lines 383-385.

Such is the poet's vision of elation of the conditions of the meanest people of the universe through humanism captivated in the thought of 'human welfare'.